GRAPHIC STORY WORLD

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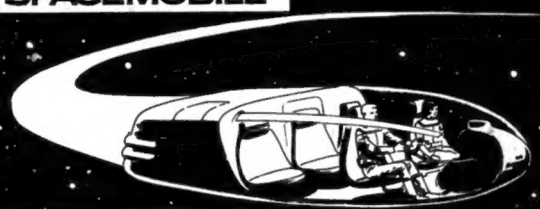
THE DANGEROUS JOURNEY BEGINS...

CAN'T KOVAR SEE US ON HIS TELE-SCREEN?

IT IS NOT LIKELY HIS ELECTRONIC SCANNERS WILL SIGHT US IF WE STAY IN THE UNDERBRUSH ...AND OUT OF SIGHT...

SPACEMOBILE



Launched from their space station home, the Robinson's "family car," the spacemobile of supersonic speed, is used by young Tim and Tam Robinson for space explorations.

An Interview with Dan Spiegle

I DON'T EVER WANT TO KILL A MAN BUT IF THEY RUSH ME IT'S HARD TO HIT THEM WHERE I WANT TO—

KORAK

DAN SPIEGLE

LUCKY! WHERE ARE YOU?

ZINGH!

ZINGH!

ZING!

HAR! SO *THIS* BE TH' JIMMY SQUAREFOOT THAT SLIPPED TH' CABLE ON M'KEY!

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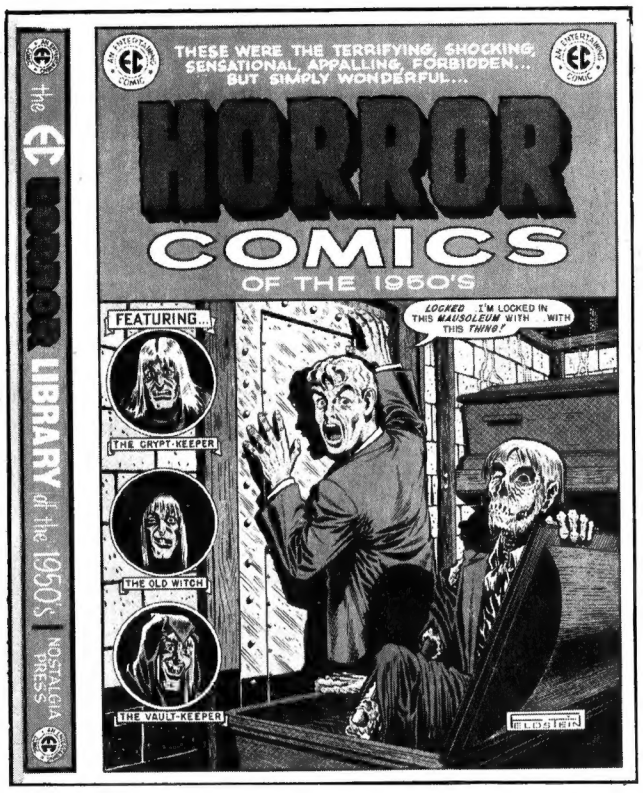

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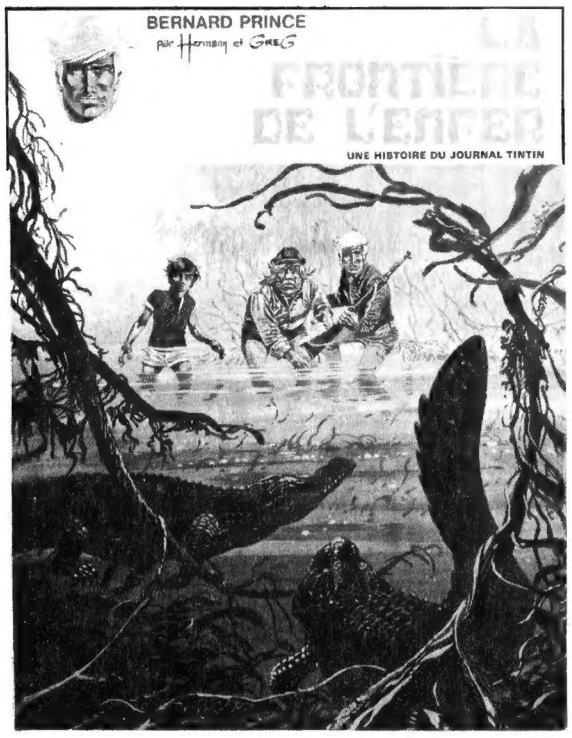

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GRAPHIC STORY WORLD

THE MAGAZINE OF THE GRAPHIC STORY ARTS

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COVER: *Drawings by Dan Spiegle. Design by D. L. Miles.*

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NEW WARREN COLOR MAGAZINE · CHARLES BIRO IS DEAD

"The Warren Publishing Company will soon publish a full-color comics magazine," JAMES WARREN told the WORLD during a recent visit to Los Angeles. Warren, publisher of Creepy, Eerie and Vampirella, b-&-w titles, stated that his company had long wanted to enter the color field, but felt conventional color comics were too limited. "Our color magazine will be unusual -- National couldn't publish it, Marvel couldn't publish it. It will be special."

Publication date has not yet been annouced, and there were no further details. The new magazine will appear this year, however -- probably during mid- or late summer.

James Warren was the first to publish black-&-white comics magazines -- beginning with Creepy in 1964 -- and all his publications, from Famous Monsters of Filmland to Help have been in the standard 8 1/2" x 11" WORLD-size format.

CHARLES BIRO, editor of Daredevil Comics, Boy Comics, and Crime Does Not Pay, creator of the Life-size Tops, the first adult graphic story magazine, and one of the most influential men the graphic story field has ever known, died of a heart attack March 4th, while driving his car. He is believed to have been in his late fifties.

Charles Biro began his comics career in 1939 with the Harry A. Chesler shop, which produced comics for a variety of publishers, and the MLJ comics (now the Archie Comics Group). At MLJ Biro created, wrote, and drew "Steel Sterling," a very popular superhero, and other successful strips. However, it was at Lev Gleason's Comic House where Biro came into his own. His stories of Daredevil and Crimebuster introduced a realism into the costume-hero strip that it had never known -- and a kind of fantasy beyond anything published before or since, emphasizing grotesque villains that made Chester Gould's seem tame. He-She, Iron Jaw, Sniffer, and scores more, blazed through the pages of the Comic House titles, motivated by forces more real than those of conventional comic book villains, epitomizing them on a vastly exagerated scale. In 1942, Biro created the first "true crime" comic book, Crime Does Not Pay -- an extraordinary innovation in the field for the time, and the first attempt to produce a truly realistic (though sensational) comic book. It was an immediate success. The superhero comic books, though still immensely popular, were reaching the peak of their interest, a new wave of realism -- induced by the war -- was beginning to form, and Biro's magazines rode its crest as it ultimately swept away all the romantic fantasies of the superhero comics.

However, for all the violence of Biro's stories and his magazines, for all the brutality, all the display of abnormal criminal psychology -- for all of it -- there was a strong thread of idealism running through Biro's work from the beginning. As the '40s unfolded, Biro's stories became more and more responsible and morally concerned. His interest in the medium as an art form grew steadily. With this deeper concern for both content and form, circulation grew as well. By the end of the '40s, Daredevil, Boy, and Crime Does Not Pay had become enormous successes -- leading, Biro once wrote in Graphic Story Magazine, the Audit Bureau of Circulations comics reports, and "they aggregately held tenth position among the nation's adult magazines next to Look and Life."

Biro had long been directing his magazines toward an older audience (before the institution of the Comics Code the percentage of adult readers of comic books was often extremely high), and in an effort to break with the standard comic books he coined the term "illustories" and substituted it for "comics" in his titles. Finally, in 1949, he convinced his publisher, Lev Gleason, to issue a Life-size, full-color, 64-page adult "illustory" magazine -- Tops.

Gleason killed the magazine "even before the final results of the second issue came in," but despite a meager budget, poor promotion, and inadequate distribution, sales gained steadily through the three published issues. "Tops," Biro wrote, "might have fooled us all and suceeded if Gleason had kept it breathing for a few issues longer."

The comic books continued, but conflicts with the publisher, increasing censorship pressures, and finally the Code itself, made genuinely creative adult work impossible. Finally, in 1956, Charles Biro left the field.

His influence was extraordinary. A gifted cartoonist with a simple but compelling style, and an excellent comics writer, his genius was as an editor. He influenced the form and content of all the magazines that came after him. The idea of adult-oriented comic books owed its origin to him more than to any other creator in the field. (And the EC comics' realistic but sensational stories, as well as their distinctive cover design, have their source in Biro's work.)

In a sense, he was destroyed by his own creativity, for where he excercised increasing restraint and moral responsibility, an artist with a genuine sense of his medium, too many of his imitators did not. His efforts to make the medium an adult one ended -- because of others' excesses -- in the creation of a censorship that drove away the great adult audience he had created.

Norman Maurer, who drew "Daredevil" and "Crimebuster" during many of their best years says, "He pioneered the upgrading of the comics audience. He was the first."

Since 1962, Charles Biro had been a graphic artist for the National Broadcasting Company in New York, where he did all the visuals for the NBC Sports Department, as well as handling special assignments. In addition, he did a great deal of free lance art work, and is said to have done considerable painting.

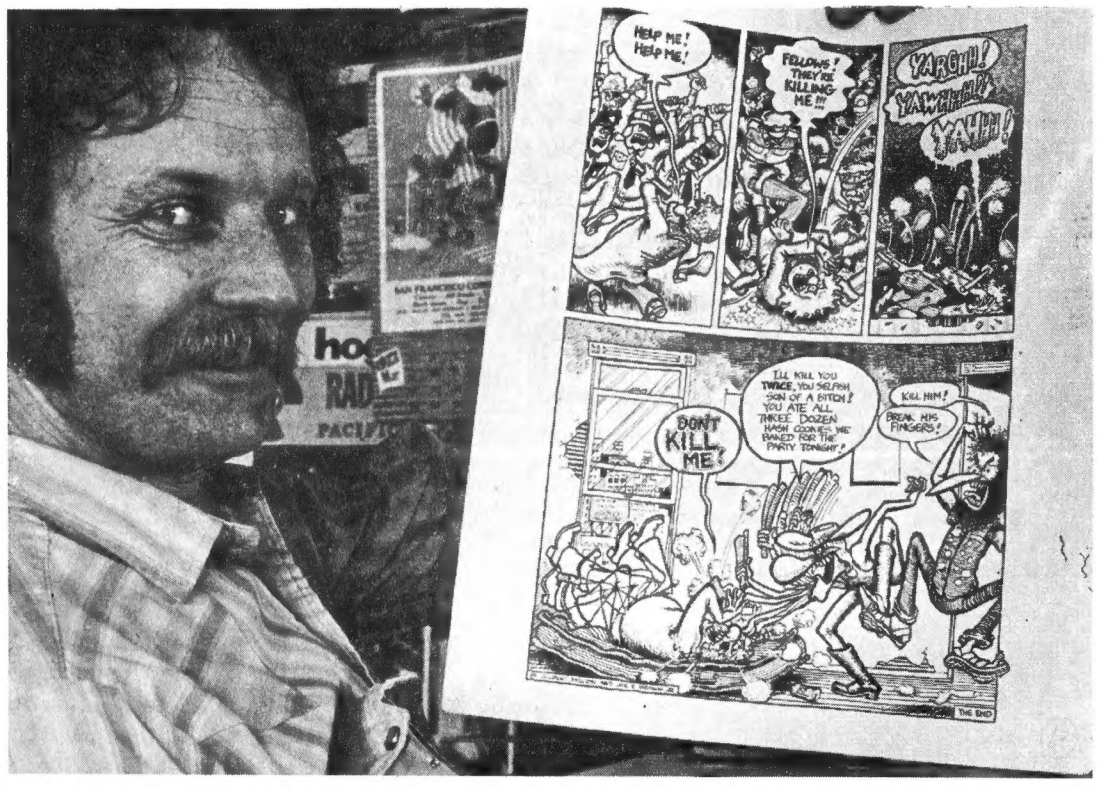
He was well-liked by those who worked with him. Norman Maurer, who was fifteen when he first worked for Charles Biro at MLJ, says, "He was like a second father to me. He was a great guy."

He will be remembered.

NEWSFRONTS

The Price Commision has ordered the Marvel Comics Group to roll back its prices on fourteen magazines, including The Fantastic Four, Conan, Monsters on the Prowl, and Iron Man, from 20¢ to 15¢. Cadence Industries Corporation, Marvel's parent company is contesting the decision. If it is upheld, it is believed that Marvel will adopt the 25¢-48-page format, rather than continue with 32-page comics, since the profit-

Gilbert Shelton, holding original art from Freak Bros. 2. Photo: Clay Geerdes.


HELP ME! HELP ME!
FELLOWS! THEY'RE KILLING ME!!!
YARGH!!
YAWHHHH!!
YAGH!
DON'T KILL ME!
I'LL KILL YOU TWICE, YOU SELFISH SON OF A BITCH! YOU ATE ALL TWKEE DOZEN HASH COOKIES WE BAKED FOR THE PARTY TONIGHT!
KILL HIM!
BREAK HIS FINGERS!
THE END

NEWSWORLD

margin at the current page-count is felt to be too slight, particularly in the rapidly declining newsstand magazine market.

No action has been taken by the Commission regarding the National comics, which are returning to the 32-page format at 20¢, after an unsuccessful attempt to establish the 25¢/48-page format, opposed by distributors and competitors.

Although there is considerable speculation about the decision, the reasons for it are not yet fully clear. Final word is expected soon.

*

"My characters are always myself," JACK KIRBY said at the Vanderbilt Forum comic art symposium. "I always tell my wife if I'm ever put in San Quentin I'll be out in three days."

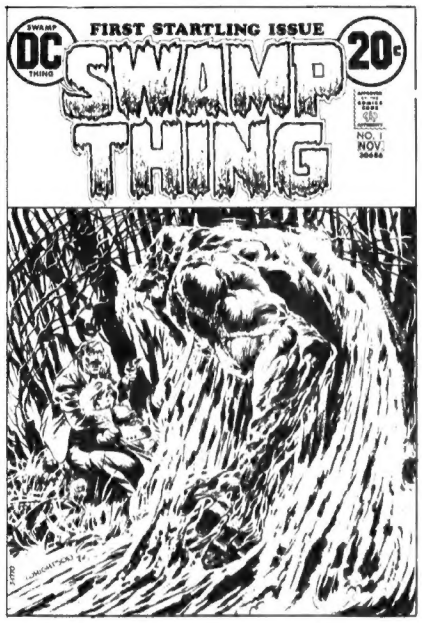
The Forum symposium at Vanderbilt University, sponsored by the Nashville Tennessean, brought together comics creators from every aspect of the medium -- Marvel's STAN LEE, Kirby, "Miss Peach" and "Momma" cartoonist MEL LAZARUS, GARY TRUDEAU of "Doonesbury," magazine cartoonist GAHAN WILSON, syndicated strippers TOM K. RYAN of "Tumbleweeds" and ALLEN SAUNDERS of "Steve Roper," and more. Little new emerged from the program itself (although it is reported to have been interesting, and was extremely well received) -- but something very new may have emerged from private talks between Stan Lee and Jack Kirby, who are said to have been very friendly during the symposium itself.

Reportedly, Jack Kirby's primary reason for moving from Marvel to National was to obtain greater artistic control over his work. At National, Kirby has written and edited, as well as told and drawn, his comic book series. However, he has not had complete editorial freedom, and recently two Kirby titles (both said to be selling well) have been suspended so that new Kirby books with National-directed themes can replace them.

Kirby and Lee have no comment on their discussions, however -- and the new Kirby magazines at National, The Demon and Kamandi, the Last Boy on Earth, are well into production, with several issues completed, [See "The Comic Books."]

*

On March 14th, CARMINE INFANTINO called a meeting of all National Comics talent. The turnout was massive, from LEN WEIN to BERNI WRIGHTSON, from TONY DE ZUNIGA to CURT SWAN, almost everybody was there to hear the special announcement. It came at 3:45: Carmine Infantino had been promoted to President of National Comics. As a result, the comics line would no longer be responsible to the management of National Periodical Publications, Inc. This would allow the creative staff the maximum freedom. Sharing in the announcement was BILL GAINES, publisher of Mad, and publisher-editor of the EC comics of the '50s, who will be working at National every Tuesday, acting as an editorial consultant. Among Gaines' major programs will be the upgrading of rates for both art and



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Three new comic books--America's Swamp Thing and Kamandi, and Japan's Woo.

scripts -- Mad's rates are very high -- and the creation of new directions for the comics line.

*

STAN LEE has now been officially named Publisher and Editorial Director of Marvel Comics -- which is now officially a separate division of Magazine Management. ROY THOMAS has been named Editor. He will be assisted by STEVE ENGLEHART and MIKE FRIEDRICH as Assistant Editors -- Englehart four days of the week, and Friedrich one (Later this year, Mike Friedrich will move to San Francisco, where he will continue to script his Marvel series.) FRANK GIACOIA is now Assistant Art Director -- to Lee -- and JOHN VERPOORTEN continues as Production Manager.

Marvel is continuing to expand the line at a rapid pace. Reportedly, they expect to be publishing as many comic books as National within a year. The search for capable artists is especially intense.

*

THE NATIONAL CARTOONISTS SOCIETY handed out their annual Reuben Awards April 25th. The winners: Grand Prize: Milton Caniff ("Steve Canyon"). Magazine Gags: John Gallagher. Syndicated Panel: Bil Keane ("Family Circus"). Special Features: Allan Jaffee ("Mad Fold-In"). Comic Books: Gil Kane ("Spiderman"). Humor: Brant Parker ("The Wizard of Id"). Story Strips: John Cullen Murphy ("Prince Valiant" and "Big Ben Bolt"). Advertising illustration: Eric Gurney. Editorial Cartoons: Pat Oliphant.

*

The winners of the 1971 ACBA -- ACADEMY OF COMIC BOOK ARTS -- Shazam Awards will be announced May 30th. In addition to the individual creative awards divisions, Humor, Dramatic, and General, the nominations included awards for Best Continuing Feature ("Conan the Barbarian," "The Green Lantern," "Spiderman"), Best Individual Story ("Devil Wings Over Shadizar," Conan 6 and "Tower of the Elephant," Conan 4; "Snowbirds Don't Fly," Green Lantern 89; "Swamp Thing," House of Secrets 92), nominations for the Hall of Fame Award (Will Eisner, Jack Kirby, Stan Lee), Special Recognition Awards nominations (Graphic Story Magazine, edited by Bill Spicer; Gil Kane's Blackmark), and others.

ACBA elections are now under way, as well -- and terms will now last for two years, rather than one. For President: Neal Adams, John Romita, Alan Weiss. For Secretary: E. Nelson Bridwell, Debra A. Ulrich. For Treasurer: Mark Hannerfeld, Marie Severin, Jean Thomas. For the Board (four will be selected): E. Nelson Bridwell, Bob Brown, Gerry Conway, Steve Englehart, Dick Giordano, Mimi Gold, Joe Orlando, Gaspar Saladino, Sam Schwartz, Phil Seuling, Marie Severin, Herb Trimpe.

The ACBA Board of Governors has also voted to add a fan-award division Christened the "Billy" awards (after Billy Batson of Captain Marvel fame, in keeping with the "Shazam" name), these awards will in some cases duplicate those voted on by Regular Members of the

NEWSWORLD

Academy -- but will be voted on only by those who are Supporting Members of ACBA. ACBA's Supporting Memberships are growing steadily, and the Academy's long-range plans are ambitious and worthy of support. Regular Memberships -- for professionals in the field -- are $35.00 a year. Supporting Memberships -- for fans and enthusiasts -- are $5.00 a year, and the member recieves the bi-monthly ACBA Newsletter, the now-in-creation Sketchbook, and more.

ACBA's new address is: 9 East 48th Street, New York, N.Y. 10017.

*

KING FEATURES SYNDICATE and Hearst Metrotone News have announced a number of new projects using King Features characters. "The Phantom" will become a motion picture. Filming is scheduled to commence in July -- with Peter Sellers (playing the dual role of Hitler and his son) and Curt Jurgens. Can you believe it? "Tim Tyler's Luck" is being made in Tanzania as a series of half-hour tv shows. An "Archie"-like show, "Saturday Morning at the Movies," will feature "Popeye," "Flash Gordon," "Hi & Lois," "Mandrake," and more, with animation by "Milton the Monster's Hal Seeger. "Ripley's Believe it or Not" is being readied as a game show. And "The Heart of Juliet Jones" may become a tv soap opera.

*

Classic Comics collectors -- RAYMOND S. TRUE has published Classics Newsletter, devoted to an in-depth study of the Gilberton magazines, with emphasis on collecting. For full information write: Classics Newsletter, 1930 West Warwick Lane, Roselle, Illinois 60172.

*

MIKE CATRON (P. O. Box 3112, Temple Hills, Maryland 20031) has created a "fan magazine on tape," featuring interviews with well-known professionals. The first program of "The Mike Catron Show" was taped April 15th, and features a one-hour discussion with Marvel Comics artist SAL BUSCEMA. The show is $3.50 for all types of tapes. When ordering, state what type -- reel, cassette, 8-track -- you want.

*

Bait Money, a paperback coming from Curtis Books in January 1973, will feature a strong comics-related background. Its sequel, now in the works, carries on the comics background through a continuing character, "a comics collector in his early twenties who spends part of his time engaged in professional robbery." The author? MAX ALLAN COLLINS, Iowa comics fan and lover of the "tough guy" school of private eye fiction. He says, "In addition to writing, I teach English at a community college, which keeps me in EC money."

*

PERSONALS: NEAL & BARBARA KIRBY have a daughter, TRACY -- and JACK KIRBY is now a grandfather ... Gold Key/Western's BERNIE ZUBER married TENY RULE May 27th ... BILL SPICER has moved Graphic Story Magazine into large new quarters at 329 N. Avenue 66, Los Angeles, Calif. 90042 ... JOHN & FRIEDEL BENSON and BILL PEARSON visited Los Angeles recently, with house trailer, on their way to Sequoia...

*

PROFESSIONALS: BILL STOUT, former assistant to RUSS MANNING, has joined the "Little Annie Fanny" guys, HARVEY KURTZMAN and BILL ELDER, as an assistant. His strip in the April CYCLETOONS did it ... RICHARD CORBEN has quit his job as commercial artist with Calvin Workshop in Kansas City, Kansas to devote himself to the underground. (The second half of the proposed all-Corben magazine, Fever Dreams, will be done instead by JOHN ADKINS RICHARDSON. The word is that it's all good.) ... STEVE DITKO's proposed National strip will appear in MARTIN GREIM's Comic Crusader, according to reports ... Treasure Chest has folded ... WALLY WOOD is doing three strips for Overseas Weekly -- "Sally Forth," a girl strip on the sexy side, and a western and a war strip ... Comic fandom's own (CAPTAIN) GEORGE HENDERSON has sold a comics script of Warren Publishing Company. His first pro sale in seven years, it's an adaptation of Edward W. Gilbert's "The Bell of Kuang Sai" ... T. CASEY BRENNAN has left Warren, where he was writing "Vampirella," to work for The Monster Times and other horror titles. Brennan will also have a story in Castle of Frankenstein 18 ... Incidentally, Warren's Creepy and Eerie got a plug in the November 1971 Mensa Bulletin ... JEANNIE THOMAS has just won a huge scholarship for graduate work at Fordham University, one of the three largest money grants on that level in the U.S., reportedly -- but she's still scripting for Marvel ...

*

THE MAGAZINE WORLD: Los Angeles Comic Book Company's Mickey Rat is out. L.A. Comics was a complete success -- every copy sold. LACBC is aiming at monthly publication within a year ... George, the fan magazine review, has folded -- but it may return in another form as part of The Monster Times ... The Monster Times is said to be doing very well, with a sale of 30,000 in New York alone. Distribution is improving, and it is now on sale in other key cities as well. The early problems with mail delivery seem to have been solved, and subscription copies are being received on schedule -- though necessarily later than in the New York area. CHUCK MC NAUGHTON, former editor, resigned on April 8th for personal reasons, though he will remain as a staff writer. ALLAN ASHERMAN is the new Editor-in-Chief, and JOE BRANCATELLI, former editor and publisher of Comic Fandom Monthly, is the new managing editor. Although primarily a monster magazine, TMT will carry much comics-oriented material -- see their issue devoted entirely to EC -- and feature a number of comics artists and writers. Among the writers is MARK EVANIER, who's done a piece on EC hosts and is now turning to the more-or-less real variety -- Seymour, the funniest and best tv creature-feature host to date ... Remember Michael Brand, The Gentleman Spy? You're in for a surprise -- he's back in Uncle Barney's Comix, a new tabloid that'll include more stuff from William Barry. He says all Michael Brand subscribers will receive it...The Spirit Magazine has been suspended indefinitely ...

Fat Cat Studios of Littleneck, New York (Ceribello, Prestone, and Trupiano) are designing and illustrating a series of books for New York University -- teacher's guides for kindergarten and elementary school grades for N.Y.U.'s COPES project (Conceptionally Oriented Program in Elementary Science). Using cartoon children they strive to make the tests as interesting and as much fun as they can for the real children. Preliminary testing of the material has already shown that they've reached their goal.

NEWSWORLD

From Guy Colwell's Inner City Romance Comic: "Choices."

COMIX

MINI REVIEWS: GUY COLWELL's The Inner City Romance Comic: "Choices," is an extraordinary magazine -- one of the most important to ever come out of the underground comix field. Colwell is a remarkable artist, with a gift for characterization that is truly outstanding -- and "Choices" will probably stand as one of the landmarks of the era when comix grew up into graphic stories. Like all underground comix, it is for adults only. Here, however, the reason goes beyond the pictures. A great achievement. (50¢, from Last Gasp Eco-Funnies, Inc., P.O. Box 212, Berkeley, California 94705) ... Another remarkable magazine is Binky Brown Meets the Holy Virgin Mary, JUSTIN GREEN's chronicle of adolescent sexual fantasies and fears. Far more special than "Choices," in its interest, it is an exceptional work. (50¢, from Last Gasp Eco-Funnies.) ... Very different is The Little Book of Inner Space, by "OMANDU" -- a beautifully designed magazine that is so simple and charming it takes your breath away. You should buy it, but no price is listed. For information, write the Bonkersville Press (a subsidiary of Comic Collector Shop), 58 East San Fernando St., San Jose, Calif. 95113 ... Comics fandom has been seeing JOHNNY CHAMBERS "Little Green Dinosaur" for quite a while. It's time the underground did, too. Chambers has plunked the Dinosaur down in a wild series of improbable situations, but he retains all of his customary cool. The story's by Chambers, the art's by Chambers and BOB INWOOD and GEORGE METZGER. (The Little Green Dinosaur is 50¢, from Last Gasp Eco-Funnies.) ... VAUGHN BODE fans will -- or ought to be -- be excited by The Collected Cheech Wizard. Its publisher is The Company & Sons, 499 Alabama, San Francisco, California 94110, and the price is 50¢. It's been reported that they've gone bust, however, so inquire first ... Two brand-new fantasy-horror titles are Skull 4 (a special H.P. Lovecraft issue) and Fantagor 2. Skull, from Last Gasp, is uneven in its adaptations, but often powerful. JAXON's "The Hound, HERB ARNOLD's "Pickman's Model," and SIMON DEITCH's one-page vignettes are the most effective, though CHARLES DALLAS' "The Hairy Claw of Tolen" has extremely good art (the adaptation is too wordy). Fantagor 2 ($1.00, from Rip-Off Press, Box 14158, San Francisco, Calif., 94114) is a hefty 48-pages, with a 16-page color section containing a fine GEORGE METZGER story, beautifully colored, and an even more beautifully colored story, "To Spear a Maiden," written by JAN STRNAD and colored and drawn by RICHARD CORBEN. Both Metzger's "Cycle" and "Maiden" are worth the price of the magazine -- and there's Jaxon's "Queen of Darkness" and two other stories to boot ... Meanwhile, in far Milwaukee, DAVE HERRING returns to the fold in "Rock McJock," in Krupp Comic Works Inc.'s Snarf -- which also introduces The Rex Glamour Fan Club. (Krupp is hiding out at new digs: 3960 N. Prospect Avenue, Milwaukee, Wisconsin 53211.)

COMIC BOOKS

MARVEL

Things are booming at Marvel, with new books coming out or being planned by the -- seeming -- score.

Marvel has purchased the graphic story rights to an undisclosed amount of material by THEODORE STURGEON, one of the most well-known, and best, of the science fiction writers. GERRY CONWAY is now working on a treatment of Sturgeon's famous novel More Than Human. No artist has yet been named...And Conway is also working on the comic book version of The Shadow pulp (and radio) series ...

JIM STARLIN, a young artist who draws in the Jack Kirby manner (and who has drawn for the limited edition magazine Star-Studded) has joined the Marvel art staff, and his work will be appearing soon ... And long-time comics artist WAYNE BORING, who drew "Superman" for many years, and assisted on "Prince Valiant," has returned to comic books at Marvel -- he'll be drawing "Gullivar of Mars" and a revived "Captain Marvel." Boring's first work will be seen in Creatures on the Loose 19, in "Gullivar" --where he'll pencil a script by sf writer GEORGE ALEC EFFINGER...

Marvel's two new mystery titles will be Chamber of Chills and Journey into Mystery, the latter leading off with a Robert E. Howard Cthulhu mythos tale, "The Thing on the Roof"... Upcoming is a Marvel version of War of the Worlds, with both NEAL ADAMS and GIL KANE ... And in the planning stages is a female superheroine, said to be along the lines of the old "Black Cat"...Marvel may also expand into the girls' romance books, featuring continuing characters...FRANK BRUNNER (with Barry Smith) will do the new "Dr. Strange" ... And GERRY CONWAY will write "Spiderman" now that STAN LEE has moved up to Publisher ... ROY THOMAS will be the permanent "Fantastic Four" writer...

NATIONAL

JACK KIRBY's The Demon will be a monthly, right from the beginning. His other new book, Kamandi, the Last Boy on Earth -- a blend of "Planet of the Apes," Miller & DeCamp's Genus Homo, and pure Jack Kirby -- will be a bi-monthly. Although there is talk of reviving The New Gods as Orion, Kirby's schedule would seem to make it impossible. (The climax of the last New Gods, number 11, is said to be one of the most powerful in the series.) The Big Barda book will not materialize. A protest movement to revive The New Gods and The Forever People seems to've broken out around the country. One Los Angeles newsstand has printed petitions. Kirby -- who will be Guest of Honor at the New York Comic Art Convention -- has an enormous young adult following...REED CRANDALL will draw "Beyond the Farthest Star" in Tarzan...ARCHIE GOODWIN has joined DC as writer and editor of Star-Spangled War and GI Combat...

GOLD KEY

NORMAN MAURER's Little Stooges, the first of at least four by Maurer himself, will appear in June ... Maurer is also writing the "Scoobie-Do" and "Josie and the Pussycats" shows for tv ... VIC LOCKMAN is writing and drawing the new Wacky Adventures of Cracky...

CORRECTION: PAUL LEVITZ will continue to edit and publish Etcetera, the comic book newsletter -- and he writes that the June issue will be at least 24 pages. Recommended. =The Editor

AN INTERVIEW WITH DAN SPIEGLE

CONDUCTED BY DAN GHENO

"I was born in Cosmopolis, Washington in 1920. Then I moved over to Honolulu. When the stock market crash came, I left its warm climate for Northern California, where I went through my standard school years — and got the itch for drawing as a living..."

Q: *You've been one of the leading artists in comics for more than twenty years—how did it all begin?*
Dan Spiegle: In my last year at the Chouinard Art Institute in Los Angeles—this was 1949—I realized that my GI Bill was running out, and I thought it best if I looked for a job. A friend of mine seeing my plight handed me a clipping from the classified ads of the newspaper: Capitol Records needed an artist to draw a comic strip o f theirs. At that time I'd been working on a western comic strip and I thought that I'd pay a visit to Capitol, show them my idea, and perhaps get the job.

Well, when I arrived they informed me that the comic strip was "Bozo the Clown," and of course I was let down because I couldn't do that kind of strip. But when they saw my western strip, the man I was talking to told me he was the brother-in-law of one of "Hopalong Cassidy's"—Bill Boyd's—managers, and that they were looking for an artist to draw the famous cowboy in syndicated strip form. He told me to walk a couple of blocks down the street to where "Hoppy's" main office was and see if I could get the job.

As the old saying goes, when you're lucky, you're lucky, because I was very fortunate to find Bill Boyd in an agreeable mood. He liked the way I drew horses and commented that it wouldn't matter how I drew him—I'd learn how through practice —as he considered horses the most important in a Western strip. He had another artist who could draw good horses in consideration and told me he'd contact me if I got the job. Sure enough, a week later I got the job.

Q: *Were you always interested in comics? Some artists start out planning to be illustrators, or to go into advertising...*
Dan Spiegle: I've *always* liked to draw. From the time I could hold a pencil, I'd scribble away. I used to go down to the dime store and buy these little 5¢ tablets and draw on them, creating a continued story throughout the tablets. It was just a natural thing for me to do, to tell a story.

Q: *Were you influenced by the comic strips appearing at that time?*
Dan Spiegle: I don't really think I even looked at the comic pages when I was young.

The first comic strip to really make an impression on me was Alex Raymond's "Flash Gordon." Then there were "Tim Tyler" and "Terry and the Pirates" while Caniff was still doing it. I would say that Raymond influenced me the most and gave me the drive to become a comic artist.

While I was in my second year in high school, I drew up a comic strip, colored it, and sent it to King Features — whom I'd always wanted to work for. They sent it back and advised me that the next strip I sent in should not be in color because the colors would print black. I thought it was very nice of them to point out this fact that I was unaware of.

After my school years, along came World War II, and I found myself in the Navy. There, I did things for the base newspaper and insignias for planes. Upon release from the service in '46 I took advantage of the GI Bill and entered into Chouinard the same year.

I'd checked out many colleges, but found that none of them were to my liking—you had to take too many minor courses on top of the ones you really wanted to enroll in. I'd say this is true today, also. If you want to do anything and do it well, you must put your whole back into it, and you can't be bothered by what you could care less about—like in my own practicing years, I drew six hours a day, and I enjoyed it. I know many a friend who enrolled in a university and finally got so upset by all the minor, useless courses they had to take that they quit, coming over to Chouinard.

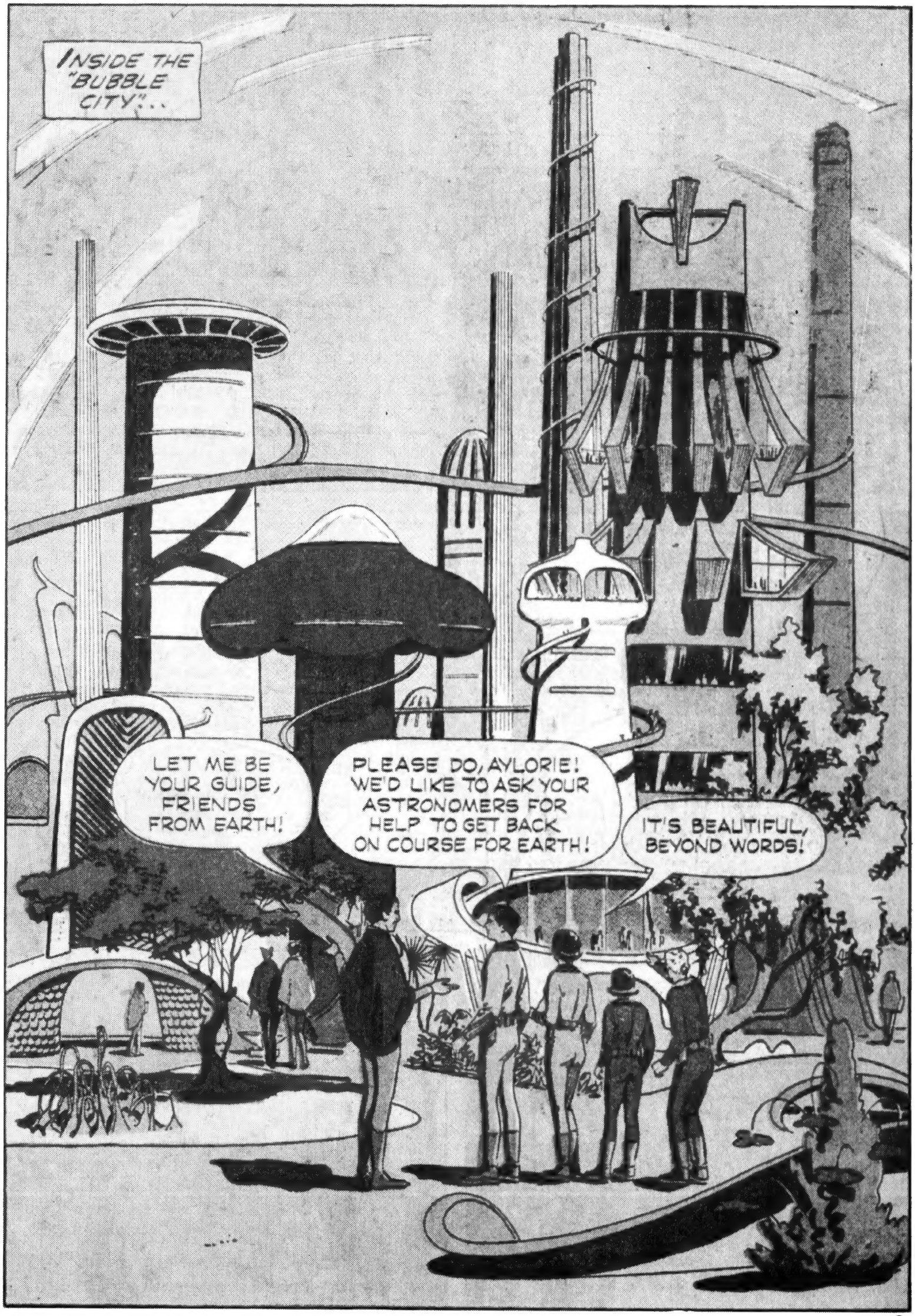
Q: *What was it like doing a syndicated strip for the first time?*
Dan Spiegle: It was rather difficult at first adjusting to the schedule for "Hoppy." It took me all seven days to do a week's amount of strips—and they wanted them six weeks ahead for the dailies, and eight to ten weeks for the Sundays. But later I settled down to taking only about four days for the week's worth and it helped me get ahead.

The first story was written by Dan Grayson, one of Bill Boyd's finance managers, and myself—but after awhile we realized we just couldn't come up with anything interesting, so we hired a writer named Royal King Cole.

Like all writers, he had a tendency to overwrite things. He would always inject unneeded adjectives in the box captions and bog down dialog with long wordage. He's go on an on, stealing my thunder since everything was already written out and I couldn't even begin to create as much impact as I would want to with my drawings. A reader can get frustrated with so many descriptions in words when he can see what's going on by glancing at the drawings. The drawing should always come first and the words second. I'm lucky now, since at Western I can clean-up the dialog balloon when it gets too cluttered. I never really cared for the stories that Royal wrote, anyway. They just weren't interesting.

I used an awful lot of Craftint in my "Hoppy" dailies—in fact, for a while, too much. I sort of got carried away, and seeing how good it looked on the drawing board full scale, I was very proud. Things look different when they're reproduced half-size, of course, and I was shocked when I saw the mess I'd made. It's very hard to experiment as I did with Craftint, for you must wait a whole six weeks to see whether you accomplished what you've set out for.

Q: *Your characters are always pleasant looking...*
Dan Spiegle: I always tried to make Hoppy with a pleasant face. I gave all his sidekicks a happy face because I don't like this grim-faced, constantly-frowning approach most artists have. I see no reason for it. I like to have a little humor in my characters, as much as pos-


INSIDE THE "BUBBLE CITY"...
LET ME BE YOUR GUIDE, FRIENDS FROM EARTH!
PLEASE DO, AYLORIE! WE'D LIKE TO ASK YOUR ASTRONOMERS FOR HELP TO GET BACK ON COURSE FOR EARTH!
IT'S BEAUTIFUL, BEYOND WORDS!

©

The Space Family Robinson in "The Iron Dwarfs."

WE'VE BEEN A'WAITIN' FER YUH, CASSIDY. C'MON YORE GONNA SEE DIAMOND.
BAM! BAM!
DOWNSTAIRS IN DIAMOND'S OFFICE
AIN'T THET SHOOTIN' UPSTAIRS, DIAMOND?
YEAH. LET'S GO.
DAN SPIEGLE

An episode from the first "Hopalong Cassidy" story for the Mirror Syndicate in 1949, reproduced from Dan Spiegle's syndicate proofs.

sible—but of course if it's necessary to the storyline I will make the character solemn appearing.

And then, too, Bill Boyd was always a very kind and concerned man. Even at the peak of his great popularity he was never too busy to give me the time of day. Often he would hold my oldest son on his knee. This congeniality and love of children always showed through in his personal appearances.

Q: *Did any readers of "Hoppy" ever dislike or disapprove of something you did in the strip?*

Dan Spiegle: There was this one particular character—I spent a lot of time creating him, and I thought he was pretty good myself. He was a Mexican and played the heavy. But I received a great many letters from enraged people who thought I was typecasting Mexicans. I'm sure if it had been any other minority I would still have received flak, but I really thought I had a good character and it didn't seem to me that I was downgrading anyone. From then on we made it a point in our strip never to mention any nationality and to always make the villain as general-looking as possible.

Naturally, I never tried to convey any message or philosophy or opinion of my own. "Hopalong" really didn't belong to me. He was someone else's, and I couldn't go against the cast they set for him. So there was no subtleness in the strip of any kind.

Q: *When did King Features buy out "Hopalong Cassidy" from the original syndicate—the Mirror Syndicate?*

Dan Spiegle: In 1951. They bought us out, and then they sent for me to come to New York to get acquainted and talk things over. It was here that I joined the National Cartoonists Society and got involved with the organization.

King decided to make "Hopalong" a promotional strip which means that they would put something like two unknown strips with "Hoppy," and sell them as a package. They'd say, if you want "Hopalong Cassidy" you have to take the other ones, as well.

"Hoppy" was extremely popular for a while, hitting a peak of 200 plus newspapers. Eventually, the Western trend wore out and "Hoppy" began slipping until King decided to drop us. We—Cole and myself—looked into other syndicates, trying to sell off "Hoppy." But they would only accept us if we took a cut in pay—so Royal and I jointly decided to abandon the venture.

Q: *You did a comic strip after "Hoppy" was cancelled, didn't you?*

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MAVERICK
RUN, THIEF, RUN
ARRIVING IN SILVERADO, BART MAVERICK STOPS AT THE LOCAL HOTEL TO MAKE AN INQUIRY...
EXCUSE ME, SIR! MY NAME'S MAVERICK, AND...
MAVERICK? SO YOU'RE THE SCOUNDREL!

Below: *Dan Spiegle's portrayal of James Garner as Bret Maverick.* Right: *Jack Kelly as Bart.*

©1960 by Warner Bros., Inc.

Dan Spiegle: Yes, "Penn & Chris"—and while I thought I had it sold a couple of times, it was never picked up by a syndicate. They were having trouble with sailing strips, at this time, and since mine was based on pirates, that let me out.

Q: *And you moved to Western Publishing Company...*

Dan Spiegle: Western was lassooing any artist into their corral who had prior experience, so they happily set me to work doing —— westerns. This was about the time of the great cowboy mania saturation peak in comic books, around '55 or '56.

Q: *What was your favorite comic book of that time?*

Dan Spiegle: Well, I rarely look back into my past. The story I'm drawing at the time is my main concern. Nonetheless, I would say my favorite was *Maverick*, which ran about three years—fairly successful, considering the run of other western strips published then.

I was assigned this strip even before they had stills available for the show, so I was sent down to Warner Bros. to see it in production—where I met James Garner, which is perhaps the reason I enjoyed it so much. Having met the star, I was extra careful to make the drawings I did look as parallel to the real person as possible. I put my all into that strip, having fun all the way.

Q: *How did you come to draw "Space Family Robinson"?*

Dan Spiegle: At that time, Del Connell, a Western editor, was writing the origin issue for the new magazine, and they asked me to draw up a cast of characters. Western liked them so much that they assigned me the strip. It was a success right from the beginning, running about four years, for a while one of their most popular.

In fact, it was so popular that CBS stole our idea and refused to pay us any royalties! We were going to sue, but our lawyers cautioned against it, since we were doing so many comic books on their characters, and in the long run we would lose from the loss of business from them. So we adopted their title and added it to ours in hope of deriving some publicity off the tv show.

Q: *Did you have any set plans drawn for the space station?*

Dan Spiegle: No. Space Station #1 just progressively evolved out of my imagination. One thing led to another, and I had a fully equipped space ship with solar gardens, space pods, and the whole works. I fashioned the space pods, by the way, out of my electric razor. The only law that was set out before me concerning the design was that I was not to make the space station look like one of those round uninteresting satellites, the type that satellites are "supposed" to look like.

Q: *You took over* Korak *when Russ Manning left Western to do the "Tarzan" newspaper strip—did you have much trouble adapting to his version?*

Dan Spiegle: No one likes to copy someone else's style, and it was particularly difficult since Russ and I were using entirely different pens for the inking. It wasn't too hard, though, for me to adjust to the Korak characterization, since Russ had done only about ten issues of the magazine. All that was necessary to foster the continuity was to keep his hairdo and youngish appearance intact.

Magnus, Robot Fighter [another Manning-drawn comic book] was another thing altogether, since I was asked to do only an interim issue before another artist took over. The New York office [Western has two editorial offices, one in Hollywood for the West Coast, and a main office in New York] asked me to draw *exactly* the same as Manning. Quite impossible!

Q: *Did you enjoy working with editor Joe Kubert on his "Unknown Soldier" creation?*

Dan Spiegle: Yes, very much. I learned a great many new ways of going about telling a story from him. Unfortunately, the fact that I lived so far from New York [in Southern California] made working conditions almost impossible. Obviously, since Kubert has all his heart into the character, he wanted things done exactly the way he used to do it. Naturally, since I have my own style, we sometimes conflicted on certain ways to tell the story. If I lived closer to him, we would've been able to go over each and every panel to our satisfaction. Alas, the phone rates between New York and California are such that that couldn't be done, and I left the strip after two issues. It was best that he replace me with someone who could better understand what he wants out of his character.

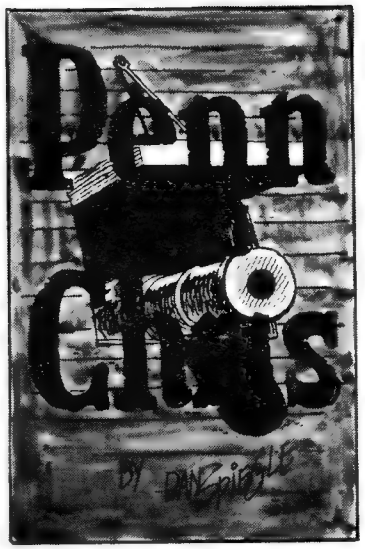
I did have an awful lot of fun, however —— doing that war book gave me a chance to experiment on new storytelling ideas and concepts I normally wouldn't be allowed to do.

Q: *Have you ever been censored?*

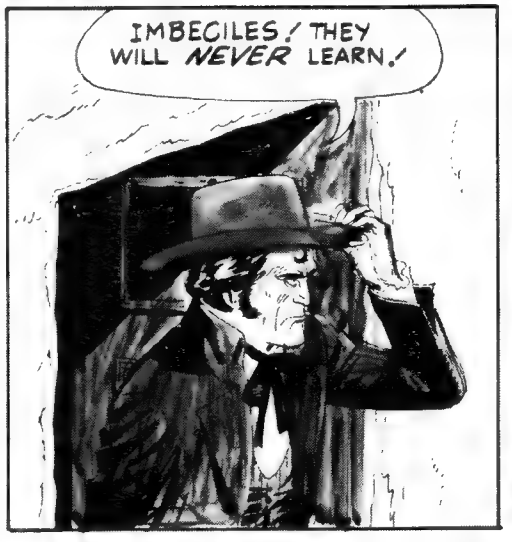
Dan Spiegle: Western has its own code, not too strict or lenient. They usually leave it up to one's good taste. Here's where good composition can be utilized. For in-

GET HIM, MEN. DEAD OR ALIVE.!
WHAT'S EATIN' THOSE GALOOTS? THEY ACT SCARED OF US!
THEY ARE!
SAN FRANCISCO
I'VE GOT A STRONG HUNCH ONE OF THOSE THREE MEN WEARS A BOOT WITH A RUN-DOWN LEFT HEEL!
THEN THEY'RE TH' HOSS THIEVES THAT STOLE OUR HERD! AFTER 'EM, HOPPY!

By 1954, Dan Spiegle's Craftint techniques had added a new dimension to the "Hopalong Cassidy" strip, and the contrast with the rough-and-ready black-&-whites of the first story (left) is striking. This sequence, which took Hoppy and his pals to San Francisco and Australia, is notable for its use of tone. (Reproduced from newspaper copy, courtesy of the Mike Royer Collection.)



YOU'VE SPENT MOST OF THE MORNING GAZING OUT THE WINDOW, MASTER CHRIS. SHALL WE SEE WHAT YOU'VE LEARNED?..... WHERE ARE THE HIMALAYA MOUNTAINS LOCATED?
ER.... AFRICA?
TEE HEE!



TAKE HEART, CHRIS. IT WILL BECOME LESS DIFFICULT TO STUDY AS TIME PASSES....
AYE, BRIDGET, 'TIS TRUE BUT I'M HARD PUT TO STAY AN' LISTEN WHEN I'D RATHER BE A CABIN BOY ABOARD YOUR FATHER'S SHIP.!
YOU'LL FORGET. COME, LET'S ALL WALK DOWN BY THE ROSE GARDEN.

I'VE SEEN HIM THERE, BEFORE. HE ALWAYS SEEMS TO BE COPYING DOWN NUMBERS OFF OF THE DIFFERENT HEADSTONES....
AND THEN HE'LL HEAD STRAIGHT INTO TOWN AFTERWARDS.!
LET'S FOLLOW HIM THIS TIME.!

Dan Spiegle says, "I gave the syndicates two choices of story direction—one on the Sundays, and the other on the dailies—for "Penn & Chris." This is the second Sunday page, reproduced from the colored proofs. The two "Penn & Chris" storylines are completely different. The boys are the same.

stance, you could position a gunman and his pistol in a close-up, firing, and then show the other cowboy dead in the next panel——obscured by a shadow of some sort. There's always a way to imply something like a dead body without having to show it outright.

The reason Western didn't join the Comics Code association was that we were already abiding by our own code——and had for a long time——and we didn't need another one to go by. We felt, however, that if the Comics Code could induce other companies to exercise good judgement once in a while regarding content, then more power to it. But we didn't feel we needed someone else to tell us whether our work was in good taste.

I've never been censored by Western myself——except once when I put too low a cut on the leading lady's blouse. However, many times I've been asked to change a panel or two when I send in my rough layouts for lettering. [Staff letterers do most of the lettering for the Western comics, following a standard practice in the industry.] They write around the borders of the paper, asking me to change a panel when it's needed to make the story more readable and to flow better. Often I find myself disagreeing with them, as many artists do I'm sure. But in the long run, the editor is usually right, since it's his job, and I'm sure he knows best how the reader will react to a certain panel——different from my viewpoint. But this happens only once in a while, asking me to change a panel or two.

Q: *What's your main concern in drawing a story?*

Dan Spiegle: I aim at creating as much depth in a crowd scene or a group of buildings as possible. The most important thing I attempt is to keep a continuity going in the strips, with the flow of the characters going from right to left. It always hurts a story when you have someone running left to right, since it breaks up the reader's eye movement and he has to refocus.

Q: *What's your working speed?*

Dan Spiegle: I pencil about ten pages a day on the average. When I ink them it drops to three pages a day.

Q: *Do you work at home?*

Dan Spiegle: Yes. And working at home I find I can get off my easel for a few moments to an hour, to pull weeds or whatever, if I begin to get tired——until my inspiration returns. Often, when I'm really rolling, I work non-stop late into the night, from the early morning hours. Usually I find the first day on a story goes slow, but after two days I'm more involved with it, and I find myself working at a faster pace.

Q: *The reactions of people when they learn you're a comic book artist——are they ever critical?*

Dan Spiegle: Certainly many people have sneered about the fact I'm a comic book artist. But no one as yet has tried to give me a lecture on the "evils" of comic books. Most people are basically polite, and won't tell you what they think of you to your face——but I can see through to what they think. They envision comic books as the lowest form of literature. But I believe comic books have their own place.

I know for a fact that my children learned how to read better through comics, while also increasing their vocabulary with picture-word association.

Q: *What changes would you make in comic books, if you could?*

Dan Spiegle: I'd like to have comic books a little larger in size, on a better stock of paper that would reproduce better——so that the art we spend hours on could be better appreciated and the color would be brighter. The coloring, too. At Western the artist has no choice as to how his art will be colored. That'd be my main concern. The colorer just slaps on any old gaudy color that's catchy——without any regard to whether it's night or day, the mood, or whatever. That's why I try to put so much black in my art, so that the fella who happens to color it has less to mess up on. I used to indicate what color I wanted, but they made me discontinue that practice for they felt it was too much trouble for the colorer to follow my directions. The only time I was allowed to color an entire issue, page for page, was a *Sea Hunt* book I did. Doing the coloring myself, I think I added more depth to the art.

Western's digest-size comic books are an innovation whose future looks very bright. The only drawback with this type of book is that it makes all of the problems we have with the standard comic book more acute. Our art is even more cramped, and the coloring becomes that much worse on the miniature pages. Colors that were appealing in the original stories look horrid when reprinted at a reduced size. Better paper just might solve this.

Although the digest-sized books appear to be a success, they're only one answer. As a whole, the industry should be expanding in both size and page-count.

Q: *What do we have to look forward to from you, now that you're no longer drawing a regular series?*

Dan Spiegle: I'm getting very many scripts from the New York office for some of their mystery books, and I'll be doing quite a bit of art for *Mystery Comics Digest*. I'll also continue drawing the comic book versions of Walt Disney movies. The latest one I'm working on is "Napoleon and Samatha."

=Dan Gheno

A CHEST.! THAT'S ALL.!
LET'S SEE WHAT'S IN IT.!
GOLD.! THOUSANDS OF GOLD PIECES.!
CAP'N KEEL SAID ALL THOSE CANNON ABOARD WAS TO PROTECT TH' SHIP FROM PIRATES.! I THINK HE'S ONE.!
DAN SPIEGLE
HO.! A COUPLE O'BILGE RATS CAUGHT IN TH' CHEESE.!

A key episode in the second week of the daily "Penn & Chris."

Shel Dorf's COMIC CLIPS

The Life and Times of a Comics Collector

Can you remember when the collecting bug first bit you? Think back a little...

For some of you, it might have been as "recent" as *Fantastic Four* 1, in 1961, which really started an epidemic of collectivitis. For others, it might have been the golden age of "Superman" and "Batman," or the beautiful full-page "Prince Valiant," "Tarzan," and "Flash Gordon" newspaper strips. Perhaps some of you are just cutting your teeth on the new Jack Kirby titles. One thing is certain, however—when the bug bites, the resulting condition has been known to last for years.

Some people, like yours truly, never recover. We often become carriers of the disease and infect our friends and acquaintances. A fellow I know was courting a girl, and popped the question after he learned she kept a scrapbook of "Peanuts" strips. Some collectors grow up to be professionals themselves, and are in turn collected by others. A comics convention is a collection of collectors collectively collecting for their collections. So you see the ridiculous lengths to which this thing can go. Still, to be smitten is downright ecstacy.

Not too much has been written about collectors themselves, but I've had some very pleasant evenings with fans hearing about how they started. Since this column is a free - form kind of thing, I thought it might be fun to tell you how it happened to me.

Very often an early denial of something is the motivating force behind collecting. For me it was a hardcover book of "The Katzenjammer Kids."

I was about seven-years-old and had been deposited at my cousin's house while our mothers went on their usual Saturday afternoon shopping spree. I found the book on a dusty shelf and started to flip through it. The cover was torn off and it was pretty beat up, but I had never seen anything like it before and the cartoon drawings delighted me. I sat there all afternoon reading it over and over. The devilish pranks of Hans and Fritz made me laugh out loud. I immersed myself in this world of fantasy, and identified easily (being a holy terror myself at times) with the Kids. I can remember detesting that brat Rollo, and the tattle-tale little girl who got the boys in trouble. An incident involving a hornet's nest placed in Mamma's bustle comes to mind these many years later. There were also a few pages of "Hawkshaw the Detective."

The following Saturday I was again deposited at my cousin's house and immediately searched for the book. I couldn't find it and to my horror learned that in a housecleaning project a few days earlier it had been thrown out. I felt terrible, especially after my cousin said, "If we'd known you liked that book so much, we'd have given it to you." This first exposure to comics thrilled me more than anything I'd ever seen, and to lose it so soon must have really upset me. My father took me to the dimestore that night to search for it. It was an old book, long out of print, so we never did find it. Instead of the book, he bought me a "Magic Copy-fun" set. Do you remember those things? They were very popular in the '40s. The set consisted of several waxed paper sheets, a stick, and a booklet with pages of cartoon eyes, noses, mouths, ears, hair, and funny bodies. By placing a waxed sheet over the feature you selected and rubbing over the top with the stick, you could transfer the image to the paper and create your own cartoons. On the way home, Dad bought a Sunday paper different from the one we usually got, and there in the colored funnies was a page of my dear "Katzenjammer Kids."

From that point on the comic section was a very important part of my life. I took the Copyfun sheets and rubbed off pictures of the Kids and made a little booklet which I saved. That was a poor substitute for the book, but it was *something*. It seems odd that I didn't just save the whole page, but I didn't think of that until a few years later. The paper we took didn't carry the Katzies, but there were others that became my passion. I fell in love with that beautiful blonde pilot, Flyin' Jenny, hated Ace Hanlon when he made trouble for Red Ryder and Little Beaver, laughed at the antics of Mutt & Jeff, Li'l Abner, Reg'lar Fellers, and Big Chief Wahoo, and thrilled at the adventures of Tarzan, Stoney Craig, Captain Easy, and my favorite, Superman.

One week as I opened the paper, a little comics booklet fell out. It contained complete stories, the first of which told about a man who was shot and left for dead, but recovered to adopt a new identity as a crime-fighter. He wore a little domino mask and made his hideout in a place called Wildwood Cemetery. Seeing him rise out of a grave at night he indeed looked like the name he took for himself, "The Spirit." Another story in the book told the adventures of an early liberated fem called "Lady Luck." She, too, fought crime. She had long blonde hair, and dressed entirely in green. (Picture this crime - fighting lady of fashion: Flat, wide-brimmed green hat, green veil, a flowing green cape over a green dress, long green gloves, and high-heeled green pumps.)

I thought at first someone had made a mistake including this booklet in the paper, but it became a weekly feature and I began to collect them. Around this time I discovered comic books and hung out at the corner confectionary store to read them off the racks. ("Hey you kids, if you're not going to buy, then put them books down!") I remember the thrill of seeing an entire comic book of "Superman" and remember running home to ask my dad for fifteen cents to buy *World's Fair Comics* (a giant volume with thick cardboard covers). Of course, the answer was, "No." The big thing then was a penny for a Tootsie Roll.

When I began to get an allowance, all of it went to buy comic books. My favorites of that era were: *Superman, Batman, King Comics, Captain America, Blue Beetle, Green Lantern, Wonder Woman, Boy Comics, Submariner* and *The Human Torch, Captain Marvel, The Katzenjammer Kids, Mickey Mouse,* and *Looney Tunes*. In my neighborhood we traded comics back and forth, so I never really kept a collection.

My life as a collector actually started when I discovered "Dick Tracy." We didn't take the paper he appeared in, and I discovered it at the corner store. They had a pile of the New York *Sunday News* tabloids with "Tracy" on the front. The date was August 27, 1944 and that page was the most exciting thing I'd ever seen. I immediately fell in love with the unusual style of drawing. The slick, glossy, designed look had a hypnotic effect on me, and the action was breathtaking: a villain named "The Brow" had thrown a spear into the shoulder of this hawk - faced detective Tracy, and bending a lightning rod over the window ledge he slid down the side of a barn, leaped into a car, and escaped in a hail of police bullets. A close-up panel showed him at the wheel with bullet holes in the window and blood dripping down the side of his monstrous face.

That did it, friends. I couldn't take my eyes off of it, and finally decided to buy it. I went home and carefully cut out the page. We lived in a four - family apartment building then and our neighbor across the hall took the paper that carried "Tracy." I rummaged through their discarded papers in the back hall and found the daily strips which led up to that spectacular Sunday. I asked the lady if I could have them and she said, "Sure, help yourself." I began to fill up a drawer with those strips and then decided to put them in a scrapbook. For years I kept this hobby secret because nobody I knew saved comic strips. It was a very odd thing to do. I certainly didn't expect it to last very long, knowing how often I had lost interest in other hobbies.

But the stories kept getting better and better and I bought a second scrapbook, and a third, etc. I kept them on the floor of the closet in the bedroom I shared with my little brother.

About this time my brother came down with scarlet fever and our house had to be quarantined. Staying in bed all the time was hard for him, and to help pass the time I let him read my scrapbooks. When he recovered, the doctor said we had to burn everything he touched!

Into the furnace went the collection of *Spirit* booklets, my Big Little Books, comic books, and the "Dick Tracy" scrapbooks. It was a crushing blow. That night my dad came home with a huge pile of brand new comic books (a very costly gesture for him at the time) to make up for what we lost. I was so touched by his kindness that I concealed my grief at losing the scrapbooks. My poor brother suffered guilt pangs for years afterward, as he told me recently when we got to talking about those days. (He more than made up for it years later when he put an ad in the newspaper and found a woman who had saved papers in her basement since 1933. She was happy to sell us the comic sections.)

I often wonder if perhaps I would have given it all up in a while, anyway, had not that happened. However, the sense of denial I spoke of earlier made me a more determined collector and I began all over again. This time I saved several strips, including Caniff's "Terry," in addition to "Tracy." My brother started collections of "Kerry Drake" and "Steve Roper."

I volunteered for school paper drives as World War II was still on and paper was needed. Taking my wagon from house to house in the neighborhood, I would come home each night with piles of newspapers and search for old strips. Then the next day I'd bring the bundles to school. Many collectors curse these drives for making strips of that era so hard to find. For me it was a blessing, and I was helping my Country, too. Eventually, I replaced everything I'd lost and then some.

As the years went by, I became less secret about my hobby, but I collected for fifteen years not knowing another single soul (other than my brother) who collected. Of course, I wrote letters to my favorite cartoonists telling them how much I enjoyed their work—and what a thrill it was when they wrote back! Then as I began to travel, I visited many of them in their studios. Comic dealers began to emerge and from early dealers Claude Held and Bill Thailing I bought many rare old items. In the late '50s and early '60s I met several local collectors and we formed a nucleus around the Detroit area, eventually putting on comic conventions.

With the appearance of *Fantastic Four* 1 in 1961, I rediscovered comic books. This time there was no frustration at not being able to buy them, and so in my adult life I was haunting the newsstands each week and enjoying it as much as when I was a kid. The comic books are better written and better drawn today than they've ever been.

The fringe benefits of collecting are many. I've been lucky enough to attend the National Cartoonist Society's "Ruben" awards and a few of their monthly meetings. There is no friendlier group of guys in the world. I've also had the thrill of my life to be the model for a character in Milton Caniff's "Steve Canyon." (Like a scene out of Rod Serling's "Twilight Zone," there I was cutting out strips containing my own image!) The fans I meet are exceptional people. Most of all, besides the enjoyment of having a good collection to re-read from time to time, there are the good friends you make along the way.

That is the *real* bonus.

=Shel Dorf

YELLOW TS
BLACK TS
RED TS
BLUE TS

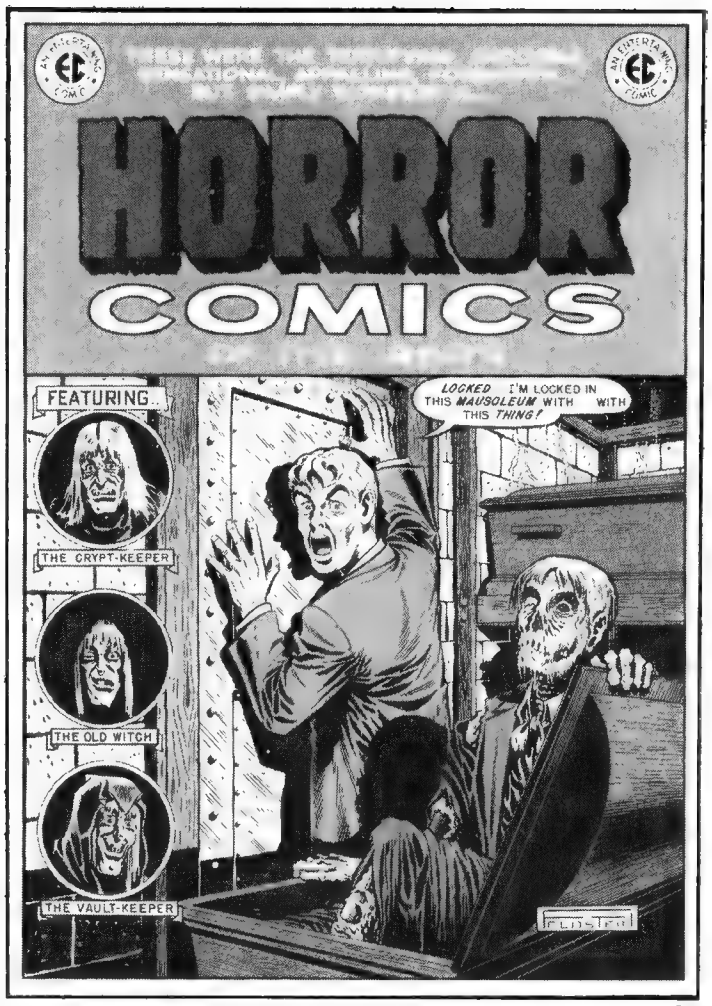
THE ORIGINAL JACK KIRBY :: *by Mark Evanier*

Let *Playboy* keep their Playmate of the Month! Let *Cosmopolitan* keep Burt Reynolds! GRAPHIC STORY WORLD boasts Superman's Pal Jimmy Olsen posing without his trick-or-treat bow-tie! How's *that* for a centerspread?

No, your eyes aren't deceiving you. This is indeed an unused, uninked *Jimmy Olsen* cover drawn by Jack Kirby for his first issue—and you are seeing it *exactly* as he pencilled it. As observant fans are aware, many of the faces drawn by Kirby in *Jimmy Olsen* were altered by Murphy Anderson or Al Plastino. In all but two issues, Jack's Superman faces were altered, and in all but four, his Olsens, as well.

Nevertheless, this is *not* a good example of how Kirby drew Superman. It was one of his very first attempts (purists will be quick to note that the boot design is wrong, and Kirby never got the hang of drawing Superman's emblem). Moreover, it was drawn on special paper which DC supplied, pre-printed with their now-defunct emblem, the Comics Code symbol, and printer's register marks. Jack found this paper too coarse and quickly discarded it for another variety.

=Mark Evanier



The BOOK WORLD conducted by Fred Patten

America's EC HORROR LIBRARY, France's HYPOCRITE, Spain's DRACULA, England's RUPERT...

Horror Comics of the 1950s, edited by Ron Barlow and Bhob Stewart. (Nostalgia Press, Franklin Square, 1971; 208 pages, 10 1/4" x 14 1/4", full color, cloth; $19.95.) When ordering by mail, address: Nostalgia Press, P.O. Box 293, Franklin Square, N. Y. 11010.

ON THE COVER it's *Horror Comics of the 1950s*, and on the spine of both book and dustjacket it's *The EC Horror Library of the 1950s*. By whatever title, the volume is a visually striking sampler of twenty-three EC stories for the collector who wants them printed large-size in full color on quality stock, and a good primer for inquiring readers who might be unfamiliar with EC's product of the '50s. With an ever-increasing demand for the original EC comics and a corresponding scarcity matched by climbing prices, the book at $19.95 is a sound value. At today's inflated market prices that amount will net only two or three comics (eight or twelve stories), if you're not too particular about condition and will settle for the more commonly available issues.

The difficult job of writing introductory notes to each story is well-handled by Douglas Menville, who assesses individual stories on their own strengths and weaknesses ——possibly the easiest place to go wrong in evaluating EC's work, for the number of really outstanding stories wasn't that great, particularly not among the Feldstein-edited horror titles. A large part of EC's appeal was in its total package, more than in its individually fine stories, and Menville confronts the stories on a one-to-one level that examines honestly their writing and art content, usually with some regard for their relationship to EC's whole.

Despite its title, the volume is not as representative of EC's horror stories as it could and should be. Nine of the selections didn't appear in any of the three horror titles, and are taken instead from issues of *Shock Suspenstories, Impact, Weird Fantasy* and *Weird Science*. In most cases these stories are interchangeable in spirit with those typical of *Haunt of Fear, Tales from the Crypt,* and *Vault of Horror*, but they're not all horror stories in the strict sense if the book's title is taken at face value. They're more a sampling of the entire EC output from 1952 to 1955, excepting Harvey Kurtzman's comics and *Panic*, than a look at the actual horror line. Some readers may prefer this mix over straight horror, but it puts Nostalgia Press at a slight editorial disadvantage if it should decide later to issue collections of all science fiction or all "shock" tales. "An Eye for an Eye," for example, published here for the first time, was originally scheduled for one of the last issues of *Incredible Science Fiction*, by then——in 1955——a Comics Code-approved title. Although not very good by pre-Code EC standards, its value as a previously unpublished vintage yarn is certain, but it would have been greater, I think, if held for a science fiction collection.

Confining the selection to 1952-55 suggests that the earlier stories were thought unsuitable for inclusion, a kind of snobbery common to readers and critics who feel that the slicker artwork of EC's later period made for a more acceptable story, even if the script was mediocre——as in "Squeeze Play," illustrated by Frank Frazetta. The originality of EC's early horror stories played itself out rather quickly. Within a half-dozen issues of each title, plot formulas were firmly set, and from then on it was publisher Bill Gaines' role to exploit elaborately constructed variations on a theme. Nostalgia Press reprints these variations, often ingenious and engagingly nauseating ones, at the expense of earlier, more inventive works when the plotting was still fresh. The 1950-51 period with its prototype stories

by Al Feldstein and Johnny Craig, who did much of their best work at that time, formed the basis for EC's horror line before plot cliches and excessive gore set in and EC entered its arguably golden age era. Neither artist is represented in the book by a story from 1950-51, and Al Feldstein isn't represented at all. Admittedly, the choice must have been a hard one to make in gathering stories—and many of them are excellent—but for a supposedly all-horror volume the effect is weakened by ignoring earlier efforts. 1952-55 did produce some innovative stories, certainly, notably Bernard Krigstein's "Master Race" with its experimental graphic story breakdowns (reprinted in the book), and several stories written by Al Feldstein dealing with social issues still taboo to other comic publishers of the period. But most if not all of these appeared in non-horror titles. A few of the best innovative horror tales from ECs first two years would have strengthened the book's value as an overview of their development from 1950 to 1954.

Arrangement of the twenty - three stories isn't particularly effective, beginning with a feeble *Haunt of Fear* yarn and ending with an even weaker science fiction strip. The two stories that lead-off the volume are illustrated by George Evans (forcing Douglas Menville's introductory comments on Evans to also run back-to-back), an awkward choice to get an uninitiated reader into EC's brand of hard-core horror, Evans, as good as he was technically, had no special identification with the horror story or feel for it, and the book is off to a misleading start.

The most common complaint I've heard about the volume is its so-called "bad color." The overlay work by John & Tom Thompson and Peggy Caulfield, using Marie Severin's originals as guides, is generally competent throughout except for occasional lapses in execution where the color could be tighter. If criticism can be leveled at this area of the book's production I think it would be more legitimate to base it on simple printing mechanics. Upgrading comic book reprints to a classier format usually means an expensive paper, often slick coated stock as in Overbridge & Dienstfrey's *Comix*, by Les Daniels, which also features an EC story in full color. Facelifting from newsprint to a better paper has almost always been unsuccessful, causing brassy, harsh colors that in most cases overwhelm the artwork, while in the original comic books the newsprint color was softened and mellowed. Marie Severin, EC's colorist of the '50s, has said she would have to wholly recolor these stories to compensate for higher quality printing and paper—and wishes she'd had the chance to do so for this Nostalgia Press volume, if a different overlay technique had been used.

Most of the stories don't benefit from upgraded printing, except in the black-&-white art itself where details in the original rendering are now salvaged from EC's typically bad printing. Only two stories, illustrated by Bernard Krigstein, whose drawing was more stylized than that of the others, seem to take well to hard poster-like color; his design - conscious, less realistic images lend themselves to it, while the naturalism of George Evans and Reed Crandall, for example, doesn't seem to fare as effectively.

A publisher of comic book reprints could beat this problem by considering an experimental large-size volume on newsprint stock. Not only could the book's cost be brought down, but with today's advanced printing technology the duplication of original color effects on newsprint would be easier to achieve and improve on through higher quality offset printing techniques and color registration. And if the slick format must be used, the best of Europe's comics albums, and France's *Pilote* magazine, show by comparison how color can be handled to better advantage —replacing conventional comic book color with an approach suited for upgraded papers and printing.

The only new artwork in Nostalgia Press' volume is a series of endpaper and title page drawings by Joe Orlando, another good artist but also, like Evans, a second-rater when it came to illustrating horror. His work today is clearly outclassed by his art of the early and middle '50s, not to mention other vintage work in the book. Reportedly, Orlando was commissioned to do an illustration for the dustjacket, but Nostalgia Press instead used Al Feldstein's original cover-drawing from 1951's *Tales from the Crypt* 23——a brilliant choice, for it comes closer to characterizing the feeling of EC's true horror comics than far too many of the book's selections do.

Two articles preface the stories. "An Appreciation" is by Larry Stark, EC's leading chronicler during the '50s, who writes of his involvement with EC as a reader, critic, and fan. His informative notes on the life and times of a devoted EC enthusiast give a look at EC fanaticism as it existed in the '50s: the excitement of initial discovery, then riding the brief crest of EC's most productive years, and ultimately the despair of their darkest days during the middle '50s, and final extinction. Stark's personal vision of EC from 1950 to 1956 is a capsule history seen through the eyes of a reader who participated intellectually in EC's New Trend comics with an intensity that typified many other readers as well—valuable insight for those who may wonder what the fuss in those days was all about and how it affected EC's most loyal followers.

Bhob Stewart's "Dark Pageantry—a Nostalgic Introduction" complements Stark's harder-edged article, providing in part a more sympathetic appraisal of the early '50s period; a necessary framing device, I think, to help place the book's material in a proper context. Stewart's point of view on the period gives this usually maligned era a perspective that perhaps can best be understood only by those of us, unlike Stark, who were approaching our teenage years at the time: seeing "The Thing" and "Gun Crazy" at our local theaters, "Space Patrol" on television, hearing "Ghost Riders in the Sky" and early doo-wop groups on record, and the special discovery of EC's first New Trend horror comics.

How well these stories can hold up in the '70s is only partly answered by Nostalgia Press' book. Now stripped of their '50s context, they probably don't engage our attention as strongly as the EC mystique would have us believe they should, or at any rate not in exactly the same way they did originally. Elevated to a hardcover prestige format, the stories do command anyone's admiration; the same format, as well, illuminates their weaknesses. They might seem genuinely shocking to some, dated curios to others, frustratingly long-winded, if well-written, to someone else. A reader more accustomed to the comic page horrors of underground artists Richard Corben and Greg Irons may find hard going with his first encounter with Gaines & Feldstein's EC: too many words and static panels to wade through to get at a juicy payoff on the last page, which often as not can be a letdown in itself, as I think the book will show.

But *Horror Comics of the 1950s* is essentially a mixed bag collector's package of stories that don't need to prove anything to anyone, nor compete, as yet, with comics on the newsstands. If the book is uneven, so were the ECs themselves; its cross-section of stories are impressive examples of comic art that was uniquely EC's own.

=Bill Spicer

HYPOCRITE, by Jean - Claude Forest. (Editions SERG, Paris, 15 December 1971; 90p., 12" x 9 1/2", case; U.S.: $8.00.)

JEAN-CLAUDE FOREST is a man of many strips. Everybody knows about "Barbarella." There's also been "The New Adventures of Barbarella" and "Bebe Cyanure," and an animated series for French tv, "Marie Mathematique." Currently he's working on "Mysterieuse Matin, Midi et Soir," a science fiction pastiche of Verne's *The Mysterious Island*, which won the 1971 Prix Phenix as the Best Science Fiction Comic Strip of the year. In between these he turned out a short-lived daily newspaper strip last year for *France - Soir*, one of the major French newspapers. This strip was "Hypocrite," and now it's been reprinted in a complete collection by Editions SERG, "the French Nostalgia Press."

The format is excellent. The book has been bound at its narrow side, and the 149 strips have been printed lengthwise, from what appears to be the original art. As a bonus the book is slightly padded with a sampler of selections from Forest's other works: panels from his strips, a still from the "Barbarella" film, some of his cover illustrations for the French edition of *The Magazine of Fantasy & Science Fiction*, and so on. The result is a slim but rich volume, an extremely good job of presentation.

Readers of *Barbarella* will be a bit surprised by *Hypocrite*. It's much looser in style, almost funny-animal. Hypocrite is a bored 16-year-old nymphette trapped in a lonely castle on the shores of Loch Ness by the ominous Lady MacWhimsey. It's a moot point which of the two causes the most trouble for the other. The strip rambles through several episodes during its 149-day course, including Hypocrite's attempts to avoid learning English, her try at seducing the gardener boy, the invasion of the reflected pigs, the battle of the ghostly aviators, and the birth at Fallacy Castle of a baby castle, before being brought to a definite conclusion.

The mad cast of characters includes a number of spooks, a rat who wears a cat mask, the Devil, Hypocrite's long-suffering Destiny, and of course Nessie, the Loch Ness monster. It's all very funny, and considering it was written for a family newspaper, not *too* risque.

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Editions SERG has been translating Nostalgia Press' books for French readers; it would be nice if Nostalgia Press could reciprocate by translating *Hypocrite* for American comics enthusiasts. That may be too much to hope for, though. In the meantime, get this edition while it's available.

=Fred Patten

COMME C'EST ÉTRANGE...
QU'EST-CE QUI EST ÉTRANGE?
LE MONSTRE ... LE MONSTRE DU LOCH NESS ... JE VEUX DIRE CETTE DAME...
ELLE TE RESSEMBLE!
A SUIVRE 35

DRACULA, Tomo 1. (Buru Lan Ediciones, San Sebastian, 1971; 292p., 23 x 30 cm. [9 1/4" x 11 7/8"], full color, case; 350 Ptas.) When ordering by mail, address: Buru Lan, S. A. de Ediciones; Avda. de Francia, 4; Espana. Available soon in the U.S., for $9.00 from the Graphic Story Bookshop, or from specialty bookstores.

DRACULA in this case happens to be the title of a Spanish comics magazine, loosely comparable to *Creepy* in this country. It appeared weekly from February 12 to July 16, 1971. It was especially designed to be completed in twelve issues, printed with consecutive page numbering and no advertising. The publisher took the newsstand returns, stripped the covers off, added a title page and a table of contents, bound it all together, and *voila*: a 292 - page full - color hardcover book of illustrated adventure fantasy and horror, one of the handsomest ever published anywhere in the world.

Most people know by now that James Warren has been hiring Spanish artists to illustrate his horror magazines over the last couple of years. These artists have in turn been introducing Warren-type stories into their own country's comics. (Would you believe Jim Warren as an important cultural influence in modern Spanish popular literature?) Two of these artists are well represented in *Dracula*, along with others who haven't yet appeared in American comics.

Volume 1 is almost entirely the work of four artists: Esteban Maroto, Jose Ma. Bea, Enric Sio, and Alberto Solsona. Two others, Carlos Gimenez and Manuel Lopez Blanco, illustrate only one story each. Examples of the work of Maroto and

Bea can be seen in most recent issues of Warren's magazines. (They are both in *Eerie* 40.) The contents of *Dracula* are divided as follows: "Wolff," a 12-part sword-&-sorcery serial drawn by Maroto. "Sir Leo," a series of six traditional horror stories by Bea. "Agar-Agar," an 8-part pop-art humorous fantasy drawn by Solsona. "Mis Miedos" ("My Fears"), a series of twelve horror stories in modern settings by Sio. Eight separate stories of a fantasy-horror or science fiction horror nature, illustrated mostly by Maroto or Bea (one each by Gimenez and Lopez Blanco). And twelve short text stories. These a r e mixed throughout the volume, but the table of contents allows the reader to find any item easily.

As usual with horror/fantasy comic books, the stories are often banal. What counts is their visual treatment. In *Dracula* they're all quite spectacular. This is in part due to the extremely high quality of the printing and coloring, but most of the credit must go to the artists and to the editorial handling of their work. *Dracula* contains a mixture of four distinct styles juxtaposed to make an effectively pleasing contrast.

"Wolff" is a competent action fantasy in the Conanesque barbarian warrior tradition. His tribe is captured by witches to be used as sacrifices to their dark lords, and he sets forth on a quest of vengeance, meeting a different peril and a different beautiful witch each episode. This looks almost exactly identical to the "Dax the Warrior" series that Maroto has recently begun for *Eerie*. Imagine that in full color and you've got "Wolff." Maroto's art is technically excellent and is displayed here to its best effect.

Bea's art is more stylized and cartoonlike. His characters are angular, almost disproportionately so, and he has a talent for drawing long - faced men with dark eyes who look frighteningly mad. Though his stories are mostly traditional terror tales, they are mercifully free from the familiar American horror-movie stereotypes—the hunchback, the wolfman, the Frankenstein's monster, and their friends. In fact, this whole volume is surprisingly free of vampire stories, considering its name.

Solsona's "Agar-Agar" (written by Sadko) is a tongue-in-cheek put-on in several respects. Agar-Agar is a sexy young fairy who is assigned by King Oberon to investigate a mysterious outside influence menacing Fairyland. She meets different characters and dangers from chapter to chapter. It's a combined pastiche of at least two French adult comics, Forest's *Barbarella* and Devil's *Saga de Xam*, and it's packed with in-group references to American popular fantasy, such as Disney cartoons ("Bob & Carol & Ted & Grumpy"), National superheroes (is Superman making it with Mera?), and *Unknown Worlds* (deCamp & Pratt's Fred Barber stumbles through in his search to return from Fairyland to Earth). If you can imagine the Pastoral sequence in Disney's "Fantasia" drawn in a Peter Max/neo Art Deco style, it's much like that.

Sio's unconnected stories consist primarily of an often wordless montage of panels realistically drawn in a very high - contrast style, usually blacks against pastel colors that change from panel to panel, arranged to give a fast-scanning stroboscopic effect. Some of the panels are obviously inked-over photographs ("the Stan Drake effect"). The result is a clever bit of graphics. Unfortunately, some of the stories are more concerned with being graphically clever than with telling a good tale. A couple come off well, though.

Dracula, Volume 1, is an experiment in graphic fantasy that is highly successful from an artistic point o f view. Regretably, i t wasn't as successful commercially. According to Francisco Perez Navarro, an active member of the Barcelona comics fan club, the individual issues of the magazine sold disappointingly and sales of the bound volume barely raised the total to the level necessary to continue publication. It was decided to scrap the horror format and the use of original material, and volumes 2 and 3 will consist entirely of a reprinting of Esteban Maroto's now-completed science fiction comic book series "5 por Infinito" (also known as "Legionarios del Espacio") —the one that won ACBA's first "Shazam" award for Best Foreign Title of 1970. The first weekly issues of volume 2 have just appeared, and they've apparently sent Spanish fans to hastily checking them against the original publication of "5 por Infinito." Some of the art has been slightly retouched and the balloons all have new dialog, which says the same things in different words. The cover of the first issue loudly blurbs t h e "Shazam" award as "1st prize for the world's best comic," and Maroto as having been "selected [by ACBA] for its top award among the best illustrators in the world," which is a somewhat rosy way of looking at it.

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Dracula is one of the best presentations of comic art ever published in any country. The superlatives have all been used so often to describe lesser books that there are none left for this volume. Top quality materials have been used throughout: bright inks, sturdy book paper, tough binding (the signatures are sewn in). The publisher's policy of presenting it in this manner is to be highly commended, and if there are barely enough Spanish fans to buy *Dracula* to keep it going, let's hope that foreign sales pump enough blood into its veins to keep it healthily undead. Interested collectors should try to obtain it now while a complete set is available.

=Fred Patten

RUPERT (The Daily Express Annual), 1971 Edition. (Beaverbrook Newspapers Ltd., London, 1971; 116p., 7 1/4" x 9 7/8", color, case; 43 pence.) When ordering by mail, address: Daily Express, 116 Fleet Street, London, England EC4A 2NJ, United Kingdom. Available from the Graphic Story Bookshop for $2.00, or inquire at your specialty bookstore.

THE 1971 *Rupert Annual* is notable for one thing. At the rear of the volume is an illustration of Rupert and his friends with the caption, "The colouring of this picture is based on the entry of -----, one of the 1,000 prize-winners in Rupert's 50th Birthday Colouring Contest which appeared in the *Daily Express* during October, 1970." This is the book's only acknowledgement of the 50th anniversary of the "Rupert" daily newspaper strip. Otherwise this *Annual* differs in no way from previous volumes. The "Rupert" strip hasn't changed in 50 years.

"Rupert" is a British newspaper strip for younger children, comparable to such American strips as

"The Pussycat Princess" and "The Teenie - Weenies." The American strips are no more than historical footnotes today, though, while "Rupert" is still very popular in England. According to *The Penguin Book of Comics*, it began in the *Express* in November 1920 and has been written and drawn by the present creator, Alfred Bestall, since 1935. If it can be assumed that the human children that appear are indicative of the strip's intended age level, then "Rupert" is meant for children from about four to seven or eight years of age.

The central character is Rupert Bear, a young cub who lives with his parents in a charming cottage in the small, rural English village of Nutwood. The inhabitants are a mixture of human and animal characters. There are also large numbers of fairy creatures and live toys wandering about. Rupert has exciting but harmless adventures with them.

In one story, he and a friend playing in the forest see a skulking figure on the grounds of a private estate. When the estate is discovered to have been robbed, Rupert is able to lead the local Constable to where the loot is hidden. In another, Rupert's family goes for a holiday to the seashore and he has a scary encounter with pirates and is rescued by a merboy and a fearsome but gentle sea serpent. A common theme involves Rupert's getting briefly into trouble through mistaken appearances. In one such story, he buys a plaster gnome as a garden ornament for his father as an Easter present. The gnome happens to look just like the leader of the real gnomes who live secretly in the forest, and they capture Rupert to punish him for his impudence. He convinces them that he bought the statue in good faith and that nobody meant any harm. The shopkeeper who made it is persuaded to change his design, everyone is happy, and Rupert is rewarded for his helpfulness. Rupert usually finds some way to be of assistance to Santa Claus around Christmastime. All in all, the "Rupert" strip is about as wholesome and asceptic as "Casper, the Friendly Ghost." (It's interesting to note that there seems to be a European underground equivalent of the Air Pirates who are determined to liberate Rupert from his stultifying asexual environment.)

The *Rupert Annual* hardbound volumes in color are 116 pages each, containing four or five complete adventures of about equal length, divided by a page or two of nature pictures, cut-out paper figures, and the like. Where the daily strip consists of two panels with the text printed below, the stories in these *Annual* volumes are arranged in pages of four panels with a two-line verse caption under each, with this text repeated and expanded into prose continuity at the bottom. "Rupert" seems obviously designed to be attractive to children just learning to read.

"Rupert" is of interest as an unchanging example of a very early comic strip and a very old-fashioned form of children's literature; one that hasn't really been popular in America since the days of Palmer Cox and his Brownies at the end of the last century. The newspaper funnies are traditionally supposed to be for children; "Rupert" is one of the few that actually is. It may not be the kind of strip that most comic collectors would want to acquire regularly, but it's interesting enough that one volume is well worth inspecting as a sample of its type. (And if anybody has any very young brothers or sisters or children of their own, a *Rupert Annual* is an excellent birthday or Christmas present to keep them out of your comics.)

=Fred Patten

Flash Gordon, Volume 2, by Alex Raymond; traduction francais par Edouard Francois. (Editions SERG, Paris, 15 November 1971; 128p., 14" x 11 1/4", case; U.S.: $11.00.

This is simply the French translation of the second of Nostalgia Press' collection of Alex Raymond's famous strip. Except—there are two new chapters in the rear of the volume. Pierre Couperie discusses the 1937 Grosset & Dunlap juvenile novel, *Flash Gordon in the Caverns of Mongo,* giving a plot synopsis and criticism, and wondering if Raymond were *really* the author? (Probably not; there was a whole series of juvenile novels written around popular comic strip characters in the 1930s, all of which had the strip artist's name signed to them but showed little evidence of having been written by the same person who plotted the regular continuity.) The novel's only interior illustration is reproduced here. Claude Moliterni reviews "Les Serials," giving complete production and cast credits of the three Buster Crabbe serials and a detailed plot synopsis, chapter by chapter, of "Flash Gordon" and "Flash Gordon Conquers the Universe." "Flash Gordon's Trip to Mars" is dismissed with only a one-page summary, for no particular reason. This chapter is profusely illustrated with many excellent stills showing all the main stars of the serials.

The additional material is well done and will be valuable to the "Flash Gordon" fan. However, any American fan really interested in Raymond's strip should get the Nostalgia Press edition in the original English as long as it's still available. The French edition is hardly worth $11.00 to the English-speaking reader for only sixteen pages of additional material, no matter how attractive it is.

=Fred Patten

BOOK NOTES: The Nostalgia Press edition of *Prince Valiant* has been canceled, and advance orders have been returned. Meanwhile, plans are afoot for another Nostalgia Press EC volume, and there is talk of a Maxfield Parrish book—and a reprint of the two Basil Wolverton issues of *Graphic Story Magazine,* now out-of-print ... Now available: *Passionate Journey,* by Frans Masereel, a German Expressionist novel told entirely in woodcuts. (Dover 0-488-22447-3.) Art Spiegleman says of it: "Though not as cinematic or dynamic in either narrative or graphics as Lynd Ward's books, it does have an intriguing lyrical quality all its own" ... Eight "Gordo" books are coming from Nitty Gritty Productions, P. O. Box 5457, Concord, Calif. 94524, at $1.95 each. They're 64 pages, in full color ... *The Earliest Li'l Abner* — from the days when Al Capp was a flaming liberal— will be out in June. It's a selection of adventures from 1934 through 1938, Capp's best years ... *Octobriana*, reported on last issue, is out—but there is little comics content. Despite the claims of the author, Petr Sadecky, the work lacks the aura of authenticity .... The paperback edition of *All in Color for a Dime*—from Ace—has gone back to the presses for another printing ... *I Paint What I See*, by *Playboy* cartoonist Gahan Wilson—the thinking man's Charles Adams—is in the stores ... Come September, Penguin Books will market a "cartoon novel," *Superslave*. =RK

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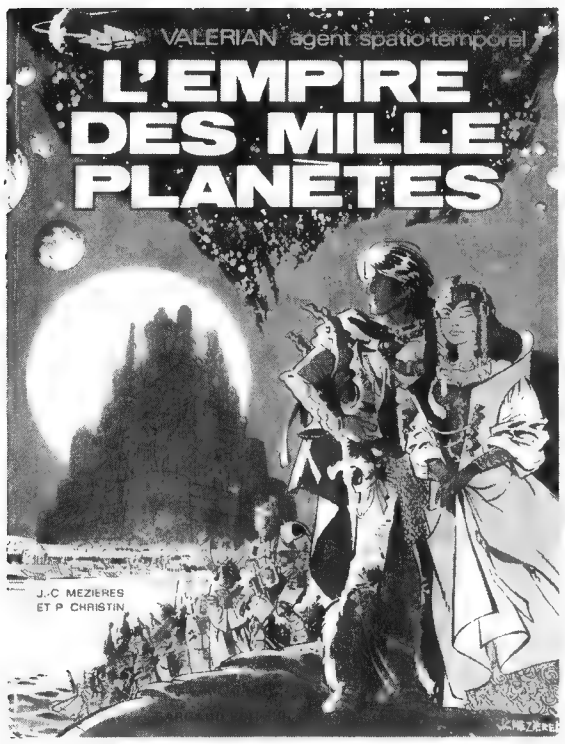

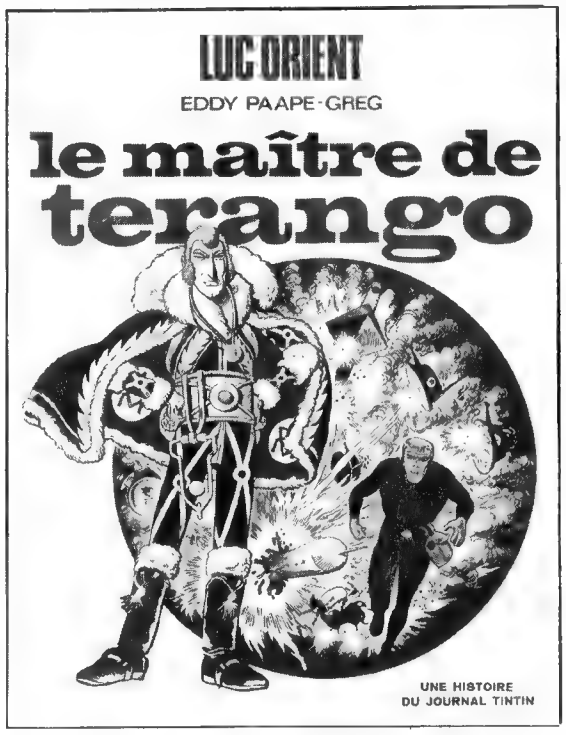

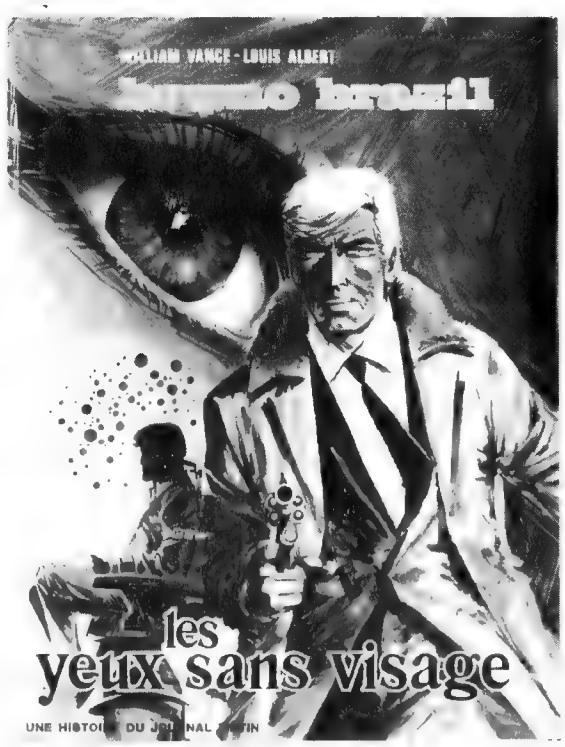

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3. LE PAYS SANS ETOILES / THE LAND WITHOUT STARS (1972) It has just been published, and is on order.

The LUC ORIENT Series, by Greg & Eddy Paape. A science fiction series: The staff of *Eurocristal 1*, the most modern scientific laboratory in the world, adventure into the fantastic. The first four volumes are very "Flash Gordon," but later stories blaze new trails. The first three of these are now available in separate editions, and #4 should be ready in September. In French.

1. LES DRAGONS DE FEU / THE DRAGONS OF FIRE (1969)
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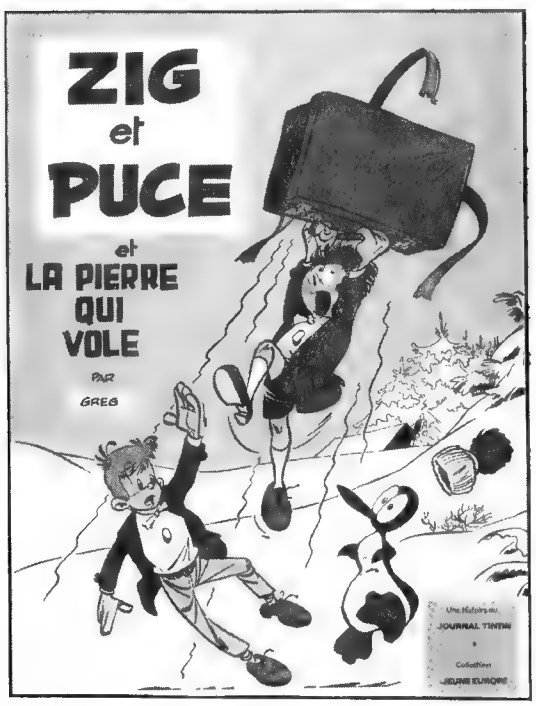

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John Benson BETWEEN THE PANELS

"Are You an EC Fan?"

THE QUESTION is asked as though everything published by the Entertaining Comics group were the same, and if one likes some of it, one must be presumed to like it all. It also implies that every interested reader approaches ECs from a single viewpoint.

In fact, both impressions are very misleading. Al Feldstein's books were as unlike Harvey Kurtzman's as—well, to quote Gil Kane—as Charles Biro was unlike Will Eisner. And it's just as true that different people look at the same line of comics and find completely different reasons for being interested in it.

The EC comics have enjoyed a remarkable reputation throughout the years. By and large, even those who have no interest in ECs seem to go out of their way to heap praise with statements like, "ECs are generally considered to be the highest quality comics ever produced." After a lull of seven or eight years, interest in EC is reaching new peaks, as witnessed by the several high circulation and generally high quality EC fanzines now out, the deluxe reprint book, the film based on the horror stories, and even a convention devoted entirely to ECs in the offing.

It might be prudent at this time to analyze, or at least classify, the various factors that have made EC comics the focus of such interest. Certainly the classifications that follow are not mutually exclusive, and undoubtedly many EC "fans" fall into more than one. It does seem unlikely however that more than a few are interested in EC for *all* of these reasons.

1: *Ghoulish horror*. Who hasn't met someone in his early thirties who fondly remembers those gruesome situations delineated in the old "Tales from the Vault" and who'll slap his knees with glee in appreciation in recalling his favorite particularly grisly punch - line. "Humor of the grotesque," as Bhob Stewart calls it, was a large part of EC's appeal. The horror comics were the best sellers of the EC line in the '50s, and, judging from the selection in their reprint book, Nostalgia Press seems to feel that the same will be true today.

2: *Good writing*. Prime exponent in the '50s of this interest was Larry Stark, whose extensive critiques of the EC stories that appeared in various fanzines of the time often centered on how the plots and characterizations were developed through the writing of dialog and narration, with comments on the art added as an afterthought. Like many adolescent EC readers of the time, Stark's ambition was to be a writer, and EC's wealth of plots (many stolen from the best sources) stimulated the imagination. Jan Strnad takes this viewpoint toward ECs. In *Reality* 2 he opines that the most sought-after ECs are those with the best writing, especially the Ray Bradbury issues.

3: *Good illustration*. If interest in the writing is what motivated the first wave of EC fans (and many in addition to Larry Stark have since become writers——Bill Meyers, Ted White, E. Nelson Bridwell, Archie Goodwin, and Bill Trotter, for example), interest in the illustration is what has mainly been responsible for the current EC revival. Despite what Jan Strnad would like to think, it is the ECs with the most popular *art* that command the highest prices—those with Williamson and Frazetta. Most of today's fans aspire to be (or have become!) professional *artists*, and look not only to Williamson and Frazetta, but also to Ingles, Wood, Krenkel, Crandall and others for inspiration. For these fans, the story is good primarily if it gives the artist an opportunity to create interesting illustrations.

4: *MAD*. The early popularity of *Mad* as a comic book brought many people into contact with EC. For my own part, EC meant *Mad* and *Panic* only for nearly a year, and if it were not for *Mad* I would never have seen other ECs and would probably not be interested in comics today. After EC died, what was left of EC fandom continued on as "satire" fandom, publishing fanzines with interest centered on Harvey Kurtzman and *Humbug* and branching out to discuss other "satire" magazines of the day as well as to report on the contemporary activities of all the EC artists. (And, of course, *Mad* continues today as the only EC magazine.)

5: *The mystique of collecting*. That indefinable enticement of garish colors and the smell of pulp paper that can drive one to collecting was given a big assist when EC publisher Bill Gaines utilized letter columns, and later the *EC Fan-Addict Club Bulletin*, to build reader identification. Photographs have appeared here and there of fans standing proudly beside their EC collections. These pictures are not justified in terms of an interest in writing or illustration, but as a manifestation of the desire to collect that seems to afflict comics fans in general (although, unlike some collectors of pulp paper, it would be difficult to find an EC collector who hasn't read his collection at least once). Anyone who desires to own every magazine with an EC emblem on the cover regardless of the contents belongs to this category of EC "fan."

6: *Comics as art*. Publisher Gaines encouraged each of his staff to perform to the limits of his abilities as a professional artist or writer. This creative atmosphere, by design or accident, sometimes fostered something beyond professionalism, something even more durable than good entertainment. Some of his staff began to experiment with new storytelling techniques, to explore new modes of expression. They were, some think, so successful that their names should be added to that small list of creators who forged a new art form—not as good illustrators or good writers, but as good graphic story creators, if you will. Those at EC most often thought of in this light are Bernard Krigstein and Harvey Kurtzman. For this reason, anyone interested in "comics as Art" has to be interested in EC.

Possibly the list could continue, but this should serve to illustrate that EC "fandom" should not be considered a monolithic bloc. Such a faulty premise can lead to unrealistic conclusions——the most common one being the conclusion of individual EC "fans" who believe that all other EC "fans" share their same interest and viewpoint.

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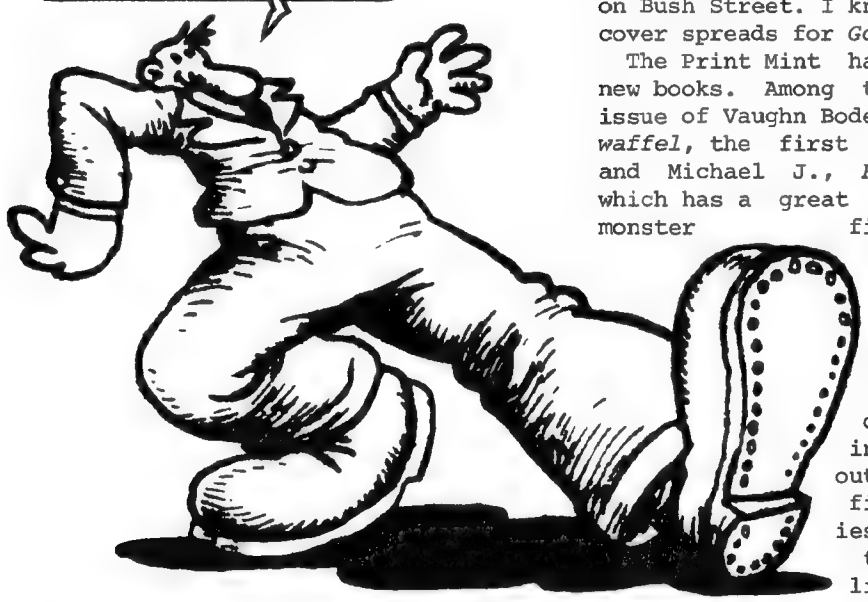
This is the first of what is hoped will be several pieces on the Entertaining Comics group to appear in this column. =John Benson

THE COMIX WORLD
by CLAY GEERDES



IF THERE IS any one thing the comix world is full of, it's gossip. Man, these underground comics people got more little tales to tell than a group of Wallstreeters at an early-evening cocktail party.

Right now, of course, there is a lot of talk about Dan O'Neill who is fighting the million-pound mouse Disney Productions claims is theirs, and which Dan claims was installed inside his skull at an age when he was too young to defend himself against the anti-sexuality of that little round-eared character with the pipe-cleaner legs.

It's not Walt Disney the man that O'Neill and Bobby London and Ted Richards and Gary Hallgren are after, but Disney the corporation. In court, the Air Pirates are being defended on the grounds that their books are clearly satirical, that they are parodies and are protected by the First Amendment.

Meanwhile, Dan O'Neill has gone to Ireland to report on the revolution. The trial is still going on, but it'll probably hang up in the court for a couple of years, more than likely.

The Air Pirates have been turning out comics (in addition to *Air Pirates Funnies*) like *The Dirty Duck Book*, *Merton of the Movement* and *The Tortoise and the Hare* — why, lately, they've even had people out on the streets selling a tabloid same size as Print Mint's old *Yellow Dog* (only theirs is blue) and there's some pretty hairy satirical stuff on a lot of modern subjects. The tabloid isn't sexist, either. There's "Trots and Bonnie" by Shari Flenniken, who's probably going to have her own book out before you know it, and a little tale about the "Snatch and Hammer Kids," told by Willy Murphy.

Rip-Off's Lovecraft book has become two books. There was so much material that Jaxon decided to do a second one. The first is *Skull* #4, out now. The second, at this writing, will be *Up from the Deep* #2. There are a lot of different people trying to name it and no one knows from one day to the next what the title will finally be. (I'm currently researching a long article on Lovecraftian influences. It may run in *The Magazine of Fantasy & Science Fiction*.)

The cover of the pilot issue of *Sundance* was done by Guy Colwell who did *The Inner City Romance Comic: "Choices"* — a heavily political comic. Fine anatomy. Little background. I'm told Colwell is a member of the *Good Times* collective on Bush Street. I know he's done several cover spreads for *Good Times*.

The Print Mint has put out several new books. Among them were the second issue of Vaughn Bode's futuristic *Junkwaffel*, the first book by Robbie Lawso and Michael J., *Rubber Duck Tales*, which has a great take-off on Japanese monster films like "Godzilla" and the other table-model epics. Michael J. calls it "The Great Fronk" and it's got to be X-rated—it's got one of the funniest balling scenes anywhere outside of Bill Griffith's *Young Lust* series. If you never thought about the sex lives of those monsters, check this one out.

Print Mint has seven Vaughn Bode books, altogether. Four more *Junkwaffles* and one called *The Man*, a beautiful book about prehistoric man and his mode of survival.

Larry Todd, ex-Syracuse New Yorker who has done some stories for *Galaxy*, lives in San Francisco now and is doing a full - length book on "Dr. Atomic." Last Gasp will publish it.

Gil Shelton told me the fourth issue of *The San Francisco Comic Book* will be mostly a Wonder Warthog issue.

Kim Deitch has returned from Oregon with his first full-length book, *Cornfed Comics*. He's on the color seps now. The book will be published by San Francisco Comic Book Company, which has been reorganized. Simon Deitch is president (he collects the material and deals with Waller Press which does the printing) and Janet Fries, a photographer, is his partner. Simon owns the rights to *Mr. Natural* #2, probably the best-seller of the year—in the fourth printing already, over 100,000 copies on the market. (Ditto *Freak Bros* #2.)

Gary Arlington, who founded SFCBC, still has the store on 23rd Street, and he's got a telephone number set-up where anyone can call and hear a tape of him reading the latest comic book news—can you dig that? By the way, Flo Steinberg (from Marvel in New York) has been working at the store lately.

For *Young Lust* #3 Bill Griffith joined forces with Justin Green and the two jammed the degeneration of the marriage of Randy and Cherisse (from *Young Lust* #2) in "On the Rocks." *YL* #3 will appear in full-color, and it should be on sale now. Also in the book will be stories by Griffith (alone), Spain Rodriguez, and a page of Robert Crumb.

Crumb is working on a new book called *Funny Animals* with Clay Wilson, Bill Griffith, Justin Green, and Art Spiegleman. Don Donaghue will publish it on the Apex Novelties label. Crumb didn't like the "Fritz the Cat" film, incidentally: He had nothing to do with animating it, just sold the character.

And Rip-Off Press has run the first *Freak Bros* in German. That makes it the first underground comic published in this country in any foreign language — unless you think of Victor Moscoso's graphics as a kind of alien tongue...

=Clay Geerdes

KRUPP COMIC WORKS' latest book is out, *Bizarre Sex*. Following quickly on its heels will be *Bijou* 7 with the usual gang. The cover is by Art Spiegleman, who does a "Viper" story that'll turn the stomach of all decent human beings. (You read it here, first.) *Smile* 2, by Jim Mitchell, will follow. *Death Rattle* —Krupp's first serious horror comic— is progressing rapidly, and *Homegrown* 2 (Crumb) is in the offing. *Spicy Slime Adventure Tales*, the underground's first pulp magazine is in the works, too — 96 pages, full-color covers. Art Spiegleman's editing it, and the magazine will include one of his "Viper" comic sections and full-page illustrations will precede each story, in pulp tradition.

Krupp is also opening an underground comix store in Milwaukee—Strickly Uppa Crust, after Anglefood's remark on the cover of Crumb's *Hytone Comix*. Mid-May was the date.

=TCW

Jaxon tells his Fantagor 2 story, "Queen of Darkness."

=photography by Clay Geerdes

the LIMITED EDITION PRESS

Jud Hurd's *Cartoonist PROfiles* for March—#13—carries the hottest article the magazine has published to date, and the most important. In "Comments" Alex Toth replies to the Neal Adams interview in the previous issues, and for the *first* time a professional graphic story artist talks about the things that really count in comics storytelling——things other artists avoid discussing, too often because they don't know about them themselves. Toth is opinionated, and he expresses himself in strong, personal, language. Behind those opinions and that individual view are the fundemental principles upon which the medium is based. Every developing graphic story artist — and writer — should read "Comments." And most of today's professionals, too. Also in the issue is Toth's famous story for the Warren magazines, "The Monument," written by Archie Goodwin, the first part of a fine interview with Bud Sagendorf about Popeye creator Elzie Segar, and more. ($2.50 a copy, $8.00 a year, from Cartoonist Profiles, P.O. Box 325, Fairfield, Connecticut 06403.)

Bill Wright, former Disney animator, "Uncle Remus" syndicated strip artist, "Mickey Mouse" comic book artist-writer, assistant on "Our Boarding House," and the Sunday "Buzz Sawyer," has published a combination catalog and comic book—his Imp Press sells specially designed rubber stamps, memo pads with your caricature, and such. The catalog is 10¢ to cover mailing. But if you're interested in Disney and comics, include an additional 90¢ for three beautifully printed Imp Press booklets that tell of Wright and his career——*The Dissonant Shoehorn*, *The Not-So-Comical Side of the Disney Comic Strip Department*, and *Work Resume*. (The Imp Press, 965 Westbourne Dr., Los Angeles, California 90059.)

COMIC MEDIA 2 is now available in the U.S. It's handsomely printed, digest-size, featuring an interview with England's "Bristow" cartoonist, Frank Dickens, well illustrated with strips and photographs. There's lots of fascinating stuff in the interview——and gossip, founded and otherwise. Editor Nick Landau has an interesting piece on the IW-Super reprints and an excellent checklist of the writers, artists, and original publishers. And more. (*Comic Media* is published in England. U.S. agent: Charlie Swift, 4718 N. 9th St., Philadelphia, PA 19141.)

Dale Broadhurst's latest *Weird Graphic Fantasy*—in the EC tradition, from cover to contents—is by far the best to date. The cover, in color, looks almost as though it could have appeared on *Weird Science Fantasy*, and the Dale Broadhurst and Ned Young story "Gratitude" reads and looks like pure EC, even to the well-handled full-color and the Leroy lettering. Young lacks the polish of the early Al Williamson, but the spirit is there, and he clearly is talented. Dale Broadhurst's own "First Duty," though crude, has vitality. His even more awkward "White Injun," a *Mad Comics*-like parody of Frank Frazetta's creations, is amusing. (And his interview with "Hank Vendetta" is wonderful.) There's also a 3-page Mike Vosburg story (in full color), and a weak page of "Trent," a continued adventure story. *The Lair of Madness*, another Broadhurst publication, is notable mainly for the EC-like sf tale "Perish the Thought," by Jim Pinkoski——though Broadhurst does a nice imitation of the cartoony Wallace Wood on "Li'l Red," written from an idea by Glen Johnson. Despite their flaws (and they're sizable ones), both magazines show great promise. Broadhurst does better with each issue, and if you are an EC science fiction fan, you'll want to keep an eye on *Weird Graphic Fantasy* and *The Lair of Madness*. Talent i s aborning, here. (*Weird Graphic Fantasy* i s $1.00. *The Lair of Madness* is 65¢. Both magazines, $1.50. Write: Dale Broadhurst, 850 27th St., Ogden, Utah 84403.)

K. Green's *Greene's Fairly Tales* can be got from K. Greene, and it's worth it ——though no price is listed. He's also the creator of *Noof Unnies*, *Tooney Loons* and *Three Fisted Tales*, undergrounders available to 18-year-olds from dealer Eric Fromm, P. O. Box 31075, Diamond Heights, San Francisco, CA 94131. Maybe Eric can tell you what *Fairly Tales* goes for in the open market

THE COLLECTOR 25 is notable mainly for some really fine art by many of comics fandom's finest artists—William Black's full-color wraparound cover, based on Jack Kirby characters, is a knockout (it's too bad most comic books don't have covers this good), Jim Jones' centerspread is superb, and Alan Hanley's "Green Horn" is as well written as it is drawn. Most of the prose features are rather weak, but they are ambitious. That beautiful Black cover, though... (50¢ from Bill Wilson, 1535 Oneida Dr., Clairton, Pennsylvania 15025.)

The twelveth issue of Martin Greim's *Comic Crusader* is devoted to "barbarian" strips and stories, and its strength, too, lies principally in its artwork—from the *fine* Juanillo cover, to a specially-drawn Jim Steranko frontis piece for a *Planet Comics* "Lost World" article, to work by Keith Fukumitsu Don Newton, Wrightson, and others. Again, most prose features——the real core of a magazine——are weak but ambitious. Like many fan and limited edition magazine articles, they are under-researched and under - edited, often (as in the Edgar Rice Burroughs feature, here) repeating popularly-held but erroneous ideas. The coverage of Spanish artist Carlos Gimenez, illustrator of the Dani Futuro series, is interesting and informative, though brief, however. (50¢ from Martin L. Greim, Box 132, Dedham, Ma 02026.)

A magazine that has made a significant improvement in both pictorial and prose content is Bill Schelly's *Sense of Wonder* 11. "Eisner: A Man and His Work," by Raymond L. Miller & Thomas F. Fisher, is possibly the first major attempt to survey Will Eisner's extraordinary career—the strips he created and developed and shaped, as well as those he wrote and drew himself. Eisner's influence on the content of the comic books is astonishing. He created——in addition to the classic tales of "The Spirit"——a legion of comic book strips, "Sheena, Queen of the Jungle," "Blackhawk," "Plastic Man," and dozens more. His influence on the *form* of the graphic story will last even longer, for in his stories of "The Spirit" he advanced the medium as an art, introducing technical innovations in writing and drawing that still remain to be completely explored. There are errors and omissions in the article, but the authors acknowledge limitations in some areas—and the work as a whole is of considerable value. There are several other good features, not the least of which is Alan Hanley's "Captain America Bunny"——funny stuff by a cartoonist and writer who is dumbfoundingly good. The only sour note is "The Defenders," by Steve Ditko, a hokey, simplistic, graphic story version of the ham-handed political cartoon of twenty years ago or more. It won't spoil a good issue for you, though. (50¢ from Bill Schelly, 2211 Carol Drive, Lewiston, ID 83501.)

Serious comic art enthusiasts, who are as interested in *good* political cartoons as they are in comic books, will be fascinated with the current *cARToon*. Edited and published by working political cartoonist Jim Ivey, it carries incredibly rare strips by one of the pioneers of the medium, C.W. Kahles, some as early as 1902; a spread on "Nostalgia Novelties," from *The Yellow Kid Magazine* in 1897 to Buck Rogers "Pop-Up" books; page after page of early gag cartoons and vignettes. ($1.00 from Jim Ivey, 561 Obispo Avenue, Orlando, Florida 32807.)

The Menomonee Falls GAZETTE weekly—"The International Newspaper for Comic Art Fans"—prints a full week of daily strips of Russ Manning's "Tarzan," Al Williamson's "Secret Agent Corrigan," Frank Robbins' "Johnny Hazard," and twelve other adventure strips. It's cheap at the price, and you owe it to yourself to order a sample copy. (Sample copies: 35¢. 12 issues for $4.50. From Street Enterprises, N85 W16505 Mary Ct., Menomonee Falls, WI 53051.)

PHENIX 19, the French "International Review of the Comic Strip," features articles on the immensely popular "Lucky Luke"——and on Ricord & Mulatier, extraordinary caricaturists who are among the world's best (John Wayne #7 is unbelievably good, Fernandel is marvelous). The photos of the elaborate and handsome European comics conventions will make strong American fans weep. ($2.00 from the Graphic Story Bookshop, P.O. Box 1053, Culver City, CA 90230.)

From Belgium comes *Spruit*, which lives somewhere between America's *Mad* and the underground comix, containing everything from psychodelic art to parodies of Tarzan. (12 issues for 200 Belgian francs, from: Spruit, Maandel'jks Mannekensblad, 32 Grote Hondstraat, 2000 Antwerpen, Belgium.)

And, finally, although it is not a graphic story publication, *HPL, a Tribute to Howard Phillips Lovecraft* relies so heavily on graphics that *World* readers may find it of especial interest. Many of the artists who contribute to this 144-page, WORLD-size, soft-cover book of essays, articles, interviews, reminiscences, Lovecraftian stories, and poems and pictures, are artists familiar to comics fans——Herb Arnold, Robert Kline, John Adkins Richardson, Steve Fabian. Some of the art is extraordinary — Herb Arnold has a singular gift for HPL, and Fabian's contributions are outstanding. The prose is excellent. ($3.00 from Meade Frierson, P.O. Box 9032, Crestline Hts., Birmingham, AL 35213.)

=Richard Kyle

EDWIN APRILL, JR. by Shel Dorf

EDWIN APRILL, JR. was one of those rare people in the brotherhood of comics fandom whose presence at a gathering made it a special event. He loved the world of cartooning and took great pride in his collection. One of the fun things for collectors in the Detroit area to do was to visit Ed at Ann Arbor. He was always a friendly host, and enjoyed sharing his collection with others. Whenever something of interest took place in the world of comics, our first thought was, "Wait 'til we tell Ed about this."

Driving out the country roads, past farm houses and fields of crops, we'd turn into the driveway of his one-story brick home, and hearing the car Ed would bound out of the house with a big grin on his face and a hearty, "Hi!" Inside, we'd greet his young daughters, Juliette and Sally, always commenting on how tall they were getting. His wife Joanne would be there with a cold beverage and a warm smile.

After sitting around unwinding from the drive, we'd all go downstairs to the spotless basement where he kept his collection.

Ed'd bookcases contained many treasures I had never seen before. The Whitman Big Big Books, the Cupples & Leon hardcover *Orphan Annie* books, the old Dell black-&-white comics, and many Golden Age comics I'd never even heard of. He'd let me Xerox segments from comics that were missing from my own collection, and once in a while I'd have something to copy for him. His file cabinets were stacked high with original art, and this part of his collection gave him the greatest pleasure. He had early "Krazy Kat" pages, Raymond's "Flash Gordon" and "Secret Agent X-9," Caniff's "Terry," Hogarth's "Tarzan," Foster's "Prince Valiant," at least one example of every strip ever published, and many rare pages of comic book art. His eyes would light up when he'd show us the latest piece he'd acquired. As his friends, we were as proud of the collection as he was.

We'd sit around on the comfortable old couch for hours, looking at old comics and studying the originals. The conversation flowed and the atmosphere was always relaxed and friendly. There was never enough time to see everything and no matter how long we stayed, it was never long enough. Sometimes we'd trade items and both sides would be happy with their new items. He'd often let us borrow books to read at home or to copy, and never gave it a second thought. Driving the sixty miles home to Detroit after a visit with Ed, filled with the great things we saw, the distance seemed shorter.

On one such visit, we bemoaned the fact that nobody was reprinting the old newspaper strips. A few months later, Ed went out on a limb and published his own book, a collection of the first "Buck Rogers" strips. It met with great success and a series of books followed. He called it the GCNCS—the Great Classic Newspaper Comic Strips. Then he enlarged his range and began a series called *Cartoonist Showcase*, with current daily strips. This was a major contribution to the serious comics fan, and inspired the major publishers to bring out the current rash of hardcover collections of famous newspaper strips. We watched with much pride as Ed and his books became so highly respected.

Publishing, however, was just a hobby. Ed's full-time career was as a grade-school art teacher in Ann Arbor. He enjoyed his profession and was loved by his students. I once had occasion to see some of his students' drawings and paintings, which he'd brought home to grade. He showed them off with pride. No doubt his encouragement helped many a youngster into a successful art career.

On the frosty morning of February 3rd, as he was driving to work, his car met an icy patch and went off the road, striking a tree. Ed never regained consciousness and passed away the following night. I have lost a dear friend. Comics fandom has lost an honored brother. Our hearts go out to his family, whose loss was the greatest. I wish each of you could have had the pleasure of knowing Ed Aprill. Your lives would have been richer for it. I know mine is.

COMICS FANS

THE BUYER'S GUIDE FOR COMIC FANDOM is fandom's widest-read adzine. The unique 11x17" newspaper format is very suitable and economical. And, best of all, the ads pay for the printing and mailing, enabling it to go free to all fans and collectors in fandom! We reach over 3500 collectors and fans each month, with absolutely no cost to them! Many ads for comics, fanzines, comic strips, and other comic art related items! FOR YOUR FREE, LIFETIME SUBSCRIPTION SEND IN YOUR ADDRESS ON CARD OR LETTER. We're in our second year of publishing, with each issue averaging 24 newspaper-size pages. No comics fan or collector can afford to do without it!

Buyer's Guide
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Fred Guardineer today

The ROUND TABLE

Below: A recent Guardineer page, and Woggon's great "Great Gusto."

NAME THESE ODDBALL BIRDS
1 THIS BIRD'S BEAK LOOKS HEAVY, BUT AIR CHAMBERS KEEP IT LIGHT
2 HE CAN'T FLY - HE USES HIS WINGS TO PADDLE THROUGH ICY WATER.
3 ALSO KNOWN AS "BOTTLE NOSE." IT SOMETIMES TAKES OVER AN OLD RABBIT BURROW FOR A NEST.
4 HEAD IS UPSIDE DOWN WHEN HE'S FEEDING, BUT HE STRAIGHTENS OUT WHEN IN FULL FLIGHT.
5 THIS EXTINCT BIRD WAS NEVER ABLE TO FLY.
6 NAMED BY BRITISH SAILORS - HE'S BAD TEMPERED AND STEALS HIS POOD FROM OTHER BIRDS.
7 THIS NESTING BIRD OF BENGALI WALLS HERSELF INSIDE A HOLLOW TREE AND IS FED BY HER MATE UNTIL THE EGGS HATCH.
8 THIS NEW ZEALAND BIRD HAS NO WINGS.
BY FRED GUARDINEER
1 - TOUCAN, 2 - PENGUIN, 3 - PUFFIN, 4 - FLAMINGO, 5 - GREAT AUK, 6 - FRIGATE BIRD OR MAN-O' WAR, 7 - GREAT HORNBILL, 8 - KIWI BIRD OR APTERYX.

More and more copies of GRAPHIC STORY WORLD *are being sold at newsstands and in bookstores, and so we've adjusted our cover and contents page date to follow standard newsstand practices. There will be no change in our frequency, however. The* WORLD *is still a bi-monthly, and the next issue will arrive two months from now.*

It'll be quite an issue, too...

=Richard Kyle

FRED GUARDINEER

I thoroughly enjoyed reading about myself in the Golden Age of Comics.

Today, I do pages of outdoor drawings for *The Long Island Fisherman*, where my comic strip experience has paid off. In fact, according to surveys, it's the best page in the publication! Fred Guardineer rides again! I also do a series of "Poloroid strips" on hunting, using photos to tell feature stories in illustrated strip form.

And I've also illustrated a book — *Witches, Whales, Petticoats & Sails*, by Barbara Marhofer. It's sort of a history of Long Island, published by Kennikat Press, Port Washington, N.Y. 11050.

I hope this *will* answer the question of whatever happened to me.

Fred Guardineer

The Long Island Fisherman *is published weekly. Subscriptions are $6.00 a year, and individual copies are 20¢. Write: P.O. Box 143, Deer Park, N.Y. 11729.*

This issue really had a lot of interesting pieces——especially the one on Fred Guardineer. He was a favorite of mine.

Mario DeMarco
Worcester, Massachusetts

Mario DeMarco, a Golden Age artist, himself, will soon see the publication of his "18 Best Cartoonists"— a portfolio of text and art that we'll be talking about in issues to come.

Thanks to Hames Ware and D.L. Miles for the fine story about Fred Guardineer—a big favorite.

James Webster
Chicago, Illinois

THE COVER

I especially liked the cover on GRAPHIC STORY WORLD 5.

Richard A. Tomasic
Los Angeles, California

WORLD 5 is the biggest and best issue yet — but if you're going to start having illustrated covers why don't you get people like Neal Adams, Steranko, Kirby, Frazetta to do them?

Guy Romano
Philadelphia, Pa.

I loved Vincent Davis' cover. It's nice to see a cover that isn't patterned after the style of Kirby or Frazetta.

Bob Anderson
Angels Camp, California

SUPERMAN

GRAPHIC STORY WORLD continues to please and delight. But I wonder if Daniel Stryker would understand what I meant if I said that his description of Superman is not that of a democratic ideal but a totalitarian one. (Anyway, Superman is not the first all-powerful hero who descended from the heavens to save man, now is he?)

Martin Williams
Alexandria, Virginia

Is Jesus, then, a "totalitarian ideal"?

I was particularly interested in Daniel Stryker's comments on the genesis of Superman ["The Book World," GRAPHIC STORY WORLD 5]. It's significant that Siegel & Shuster first envisioned the character during one of the more severe periods of the Depression, and that the proliferation of superhuman heroes and the graphic story medium that served as their vehicle during the Depression and early War periods is definitely symptomatic of a number of trends in New Deal society. An interesting study could be made on the appeal of Superman and the appeal of FDR. It's a fascinating subject...

Greg Kishel
Virginia, Minnesota

BETWEEN THE PANELS

By far the best feature in the WORLD is John Benson's "Between the Panels" column. John is one of the very few writers who really knows how to analyze and theorize on the comics. His theories on word captions and word balloons have been a strong influence on my own comic book writing, and I only wish that he would go back to writing a few comics stories himself. His interview with Roger Brand once again displayed his brilliance at "directioning" an interview, something few interviewers do.

David Kasakove
Port Washington, N.Y.

BIG CHIEF WAHOO AND THE GREAT GUSTO

Speaking of a suggestion that I revive "The Great Gusto"—if I were younger, I might have the strength of eyes and inspiration, but at 73

The 1971 GOETHE AWARDS

THIS IS THE final ballot for 1971's fan awards for the field of comic art; vote on nominees on the basis of the work done *in 1971 only*, please. We suggest you look over the work again, if possible; *reread* the stories nominated.

PLEASE VOTE for *one* item in each category; more will invalidate your vote on it. *Circle* your choice.

THE AWARDS will be announced at the 1972 Comic Art Convention in New York City over the July 4th weekend. (For details on attending, send a self-addressed, stamped envelope to: Phil Seuling, Chairman, 621 Avenue Z, Brooklyn, N. Y. 11223.) Comics fan magazines will carry the results following the announcements. You may also receive a copy of the results by sending ten cents or a self-addressed, stamped envelope to: *1971 Goethe Awards Results, Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060*. These will be mailed *after* the convention awards are announced.

IMPORTANT: If you know *all* the nominees in a category and feel that *not one* deserves to win an award for 1971, vote "No Award." If you do *not* know a category's nominees — or feel that you shouldn't vote in the category for any other reason — vote "Abstain." If you send money or a self-addressed, stamped envelope to us, please *specify* whether you want a copy of this ballot or the final results. If you prefer to vote with a facsimile (a personally made ballot), simply write your choice in each category. —Don & Maggie Thompson

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1971 GOETHE AWARDS FINAL BALLOT

(1) FAVORITE PROFESSIONAL ARTIST:

Neal Adams

Jack Kirby

Barry Smith

No Award Abstain

(2) FAVORITE PROFESSIONAL WRITER:

Jack Kirby Len Wein

Denny O'Neil No Award

Roy Thomas Abstain

(3) FAVORITE PROFESSIONAL EDITOR:

Jack Kirby Joe Orlando

Joe Kubert Julius Schwartz

Stan Lee Roy Thomas

No Award Abstain

(4) FAVORITE PROFESSIONAL COMIC BOOK:

Avengers

Conan

Green Lantern

The New Gods

No Award

Abstain

(5) FAVORITE UNDERGROUND COMIC BOOK:

The Collected Freak Brothers, Gilbert Shelton

Phantasmagoria, Kenneth Smith

Rowlf, Richard Corben

Witzend, Frazetta, Wood, Reese, Richardson

Zap, Robert Crumb, and Others

No Award

Abstain

(6) FAVORITE COMIC-BOOK STORY:

"This Beachhead Earth," *Avengers* 93

"Night of the Reaper," *Batman* 237

"The Tower of the Elephant," *Conan* 4

"Rogues in the House," *Conan* 11

"Snowbirds Don't Fly," *Green Lantern-Green Arrow* 85

"They Say It'll Kill Me...But They Won't Say When," *Green Lantern-Green Arrow* 86

(7) FAVORITE COMIC-BOOK CHARACTER:

The Batman

Conan

Green Arrow

Spider-Man

The Vision

No Award

Abstain

(8) FAVORITE FAN MAGAZINE:

The Buyer's Guide (Free from: Dynapubs, R.R. 1, Box 297, East Moline, IL 61244)

Fantastic Fanzine ($1.25 from: Gary Groth, 7263 Evanston Road, Springfield, VA 22150)

Graphic Story Magazine ($1.25 from: Bill Spicer, 329 Avenue 66, Los Angeles, California 90042)

Graphic Story World (6 issues for $3.00 from: Graphic Story World, P.O. Box 16168, Long Beach, CA 90806)

Newfangles (Out-of-print: Don & Maggie Thompson, 8786 Hendricks Rd., Mentor, OH 44060)

Rocket's Blast-Comicollector (75¢ from: G.B. Love, 9875 W.W. 212 Street, Miami, FL 33157)

No Award Abstain

(9) FAVORITE FAN WRITER:

Mike Barrier Jan Strnad

Dwight Decker No Award

Tom Fagan Abstain

Tony Isabella

(10) FAVORITE FAN ARTIST:

Richard Corben

John Fantucchio

Robert Kline No Award

Don Newton Abstain

PLEASE *circle* your choice. Sign your name below, and type or print your name under your signature.

Mail all ballots on or before June 1, 1972, to:

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it would be a daily wear on nerves.

I don't recall telling Shel about my dear friend Bill Freyze, who did "Major Hoople" for years before he died. Back in Detroit, at the time I was doing theater ads and political cartoons on the *Blade*, Bill was doing the same on the Detroit *Journal*. A parallel performance—and we both drifted our boards into strip channels about the same year. He on a "Gusto-type" character in the Major, and yours truly on Wahoo and Gusto.

Those were happy days. Allen Saunders, who looks like W.C.Fields or Gusto, was doing a hilarious job on our then slap-stick strip—which later drifted into illustration, due to syndicate politics.

It happens that some years slap-stick enjoys *big* sales, and other years the editors will buy illustration in soap opera stories or suspense. At the time of our switch-over to "Steve Roper," Milt Caniff's style had started a new trend.

Bill Overgard, our illustrator, was Caniff's assistant at one time. He's doing a beautiful job, but like most youngsters he loves motorcycles and gimmicks and occasionally will go batty over an idea featuring motorcycles.

Last year, Bill and family were in Mexico for most of the year, and talked Allen into doing a motorcycle yarn which wasn't quite a bell-ringer. I think most readers, like myself, can't stand the noise of a motorbike and some of the tricks the characters of today pull.

But Overgard did create a story of his own while in Mexico and sold it to a movie producer, with, I believe, Lee Marvin in mind as the star. The kid's clever.

My principal complaint with Allen's stories is that the yarns lack love, and that's an ingredient of importance. I like to think that most of them are winners, though.

Elmer Woggon
Fort Lauderdale, Florida

It was wonderful to read "Big Chief Wahoo" again. I've missed it!

Gil Nordling
New York, N.Y.

CORRECTIONS

Ed Aprill was near completion of a spread about himself and his publishing activities for *cARToon* at the time of his death. Sad...

Incidentally, he was doing a book on the first strips of "Buz Sawyer" *not* "Wash Tubbs"—I know because he approached Roy Crane through my offices.

Re: the Roger Brand interview. The name was Gene Deitch (not "Keitch"). He drew "Tom Terrific" animated tv cartoons, and a short-lived strip "Terrible Thompson." (Also jazz fans remember him for covers and cartoons in *The Record Player*.)

Jim Ivey
cARToon
561 Obispo Avenue
Orlando, Florida 32807

Gene Deitch joined distinguished company in our last issue: Jackson Pollock, Bob Oksner, Philippe Druillet, and Byron Preiss.

BILL EVERETT AND THE AMAZING MAN

That *Amazing Man Comics* advertisement knocked me right out! The *best* thing I've seen in a comics fan magazine for ages. How I recall that first issue...all the tests Aman had to survive...those knives thudding into his neck and chest (and didn't he have to cope with a cobra, as well)...what a flood of memories this brought back.

John Ryan
Yeronga, Queensland
Australia

"DRAGO"

I loved "Drago" when I was in college, simply because I spread the myth that I was posing for it; sort of the Italian Tyrone Power. Naturally, I was quite contrite the day I stood before Burne Hogarth and he gave me two "Tarzan" originals and a prized "Drago." (I bought two of the *Drago* editions in Amsterdam. I guess you know the *Mad* guys recuperated there after our sojurn in Leningrad and Moscow. That is my favorite city. Every gal on a bicycle is a veritable Candice Bergen!)

Ron Goulart's mention of a "Donlou" byline for "The Thropp Family" in *Liberty*—no doubt it was Lou Fine, as stated, and inker Don Camassaro. Can't guarantee that spelling.

Jerry De Fuccio
New York, N.Y.

NEXT ISSUE...

WORLD 7 will see the return——all too brief—of one of the great artists of the Golden Age, Mart Bailey, whose classic mystery-adventure series "The Face" is unforgetable. Mart Bailey and *Mad*'s Jerry De Fuccio collaborated on a brand-new costume-hero adventure strip not so long ago, "Alias the Owl," and we will be publishing *all* of their tryout strips—and Bailey's special model sheets of The Owl. There'll also be an interview with Leonard Starr, artist-writer of "On Stage," our usual features——plus some surprises... =The Editor

FOUND!
A HITHERTO UNKNOWN
EDGAR RICE BURROUGHS ARTIST

Here is just one of the illustrations DOROTHY DULIN did, in 1916, for the LOS ANGELES TRIBUNE to illustrate EDGAR RICE BURROUGHS stories, THE ETERNAL LOVER and SWEETHEART PRIMEVAL. As you can tell, her art work is as good as St. John's Burroughs art work and they were published before St. John illustrated any of Burroughs' stories in newspapers.

To present DOROTHY DULIN's excellent illustrations in a form befitting them, THE JASOOMIAN is publishing a DOROTHY DULIN PORTFOLIO, this will include the 15 illos for ETERNAL LOVER and SWEETHEART PRIMEVAL, plus the two illos she did for THE SON OF TARZAN, which appeared in serial form in RURAL WORLD magazine in 1916.

THE DOROTHY DULIN PORTFOLIO will be 11x15½ which allows us to print her illos the exact size they appeared in the newspapers. The paper will be the highest quality and each illustration will be printed on one side of the paper and will be suitable for framing. As an added bonus we are going to print the cover in two colors, exactly as it was printed in the April 16, 1916 LOS ANGELES TRIBUNE. Each portfolio will be numbered and only 200 copies will be printed. DON'T MISS OUT!!!

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PHANTASMAGORIA

ISSUE 2: Spring 1972

ISSUE 3: Fall 1972

PHANTASMAGORIA #1 (published June 1971) has not heard the last of its enthusiastic reception. Jean-Pierre Dionnet, French author and reviewer for ALFRED and GRAPHIC STORY WORLD, said of its Fable from the Age of Reptiles: "Curiously modern resonance: the lizards resemble us rather much. ...The author is Kenneth Smith, an artist who has assimilated the world of Rackham, the graphic power of Finlay, the epic sense of Frazetta, the humor of Wood...."

Even blushing doesn't obstruct our progress. Issue two—with a pair of SF stories in comics format, and portfolios to spare—is now published, sporting a striking color-process cover and exquisite reproduction. Issue 3 is in production and will be published early this fall: a Fable from the Age of Fish, more fantastic than the first fable, with panoramic color-process covers and the customary quality of reproduction and contents. Issue 4, also in production, will feature collaborations with fantasy artists Mike Kaluta, Roy Krenkel, Hannes Bok, and others: a horror-fantasy of legendary dimensions, a fantasy <u>about</u> fantasy, about the limits of imaginable beauty and terror—color inside and out, it will appear in spring 1973. Issue 5 will present a Fable from the Age of Insects, as lavish as any could be. Every issue contains 40 pages of art and story by professional artist Kenneth Smith; subscriptions and back-issues are available through issue 5 at $3 per issue. (50¢ extra for first-class; foreign, add $1.) First 100 copies (only) of each issue will be autographed; only subscription orders are protected against price increases.

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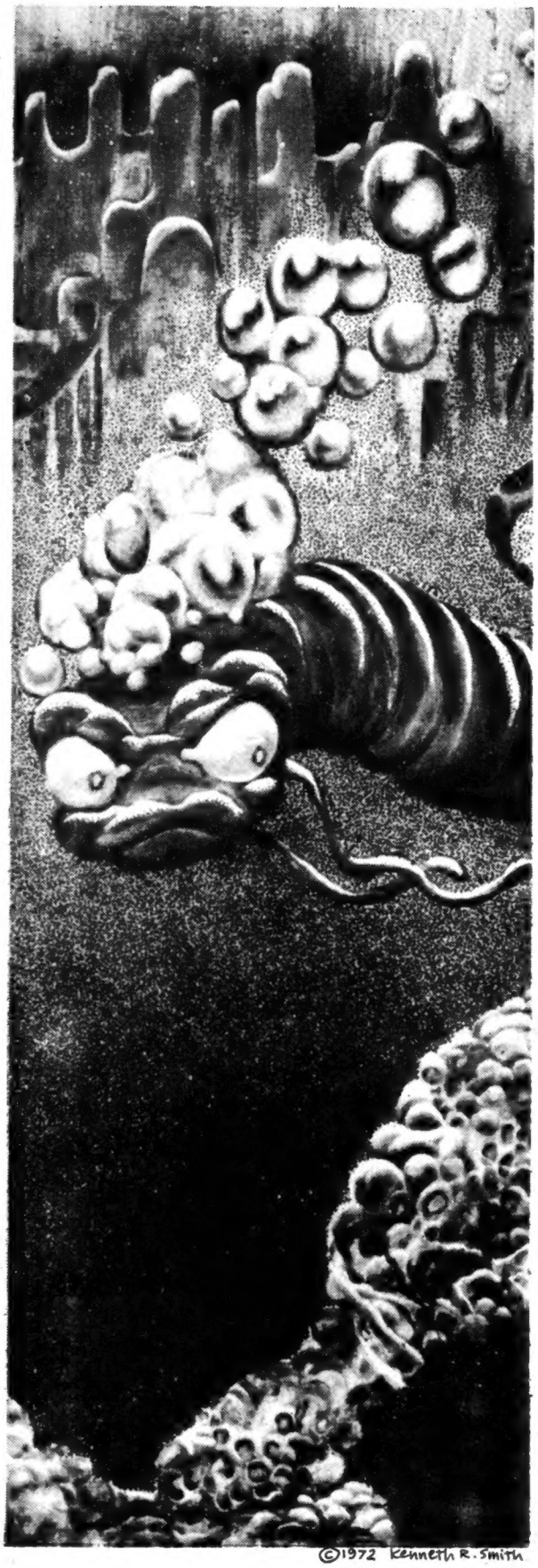

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